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2. *The medium of the journal being English, Sanskrit words and words in other languages should not be used in the narration. If their use is essential, they should be given in brackets after their English equivalents. Diacritical marks are not to be used.*

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BACK ISSUES

Founded in 1928, *the 'Roopa-Lekha' is the oldest extant Indian illustrated Journal of Art and Crafts. Enquiries for set of back issues in ten bound volumes are welcome from individual lovers of Art, institutions and Libraries.*

Anglo-Sikh Wars Memorial, Ferozeshah

—The First History Museum in India

M.S. Randhawa

THE first History Museum in India was established at Ferozeshah in Ferozepore District, Punjab in 1976. Built along the bank of Bikaner canal it enjoys a picturesque situation.

How this museum was developed and what are the themes of its paintings is described in the following account.

The proposal for the construction of war memorial to commemorate the Anglo-Sikh Wars was mooted in 1959. It received the support of Sardar Partap Singh Kairon, Chief Minister, Punjab. A sum of Rs. 2.25 lakhs was collected from the people of District Ferozepore by Chaudhary Bhim Singh, Deputy Commissioner.

THE ANGLO-SIKH MEMORIAL BUILDING AT FEROZESHAH

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THE ANGLO-SIKH MEMORIAL BUILDING AT FEROZESHAH

ALONG WITH THE AUTHOR AND THE ARTISTS, ARCHITECT OF THE BUILDING WHO CONSTRUCTED THE BUILDING

Jit Malhotra, Senior Architect, Punjab, Chandigarh gave a design which involved the construction of fifty stairs and at the top it was proposed to put up an equestrian statue of Sardar Sham Singh Attariwala in bronze. Due to various reasons the memorial did not materialize.

On my return to Punjab from Delhi in 1966, I started taking interest in this project. I visualized the memorial as a paintings and weapons gallery. My idea was that it should not merely be a memorial but also a museum and a picture gallery from which people could learn about the history of Punjab in the 18th and early 19th centuries.

In October 1968, I joined the Punjab Agricultural University as its Vice-Chancellor. I asked Sardar Harbinder Singh Chopra, Senior Achitect of the Punjab Agricultural University to design a building based on this conception. He prepared a design in 1972 and it was formally approved by Giani Zail Singh, Chief Minister, Punjab on 10th November, 1972. A large public meeting was held at the site on 11th February, 1973 and he also laid the foundation of the building which was completed in February, 1976.

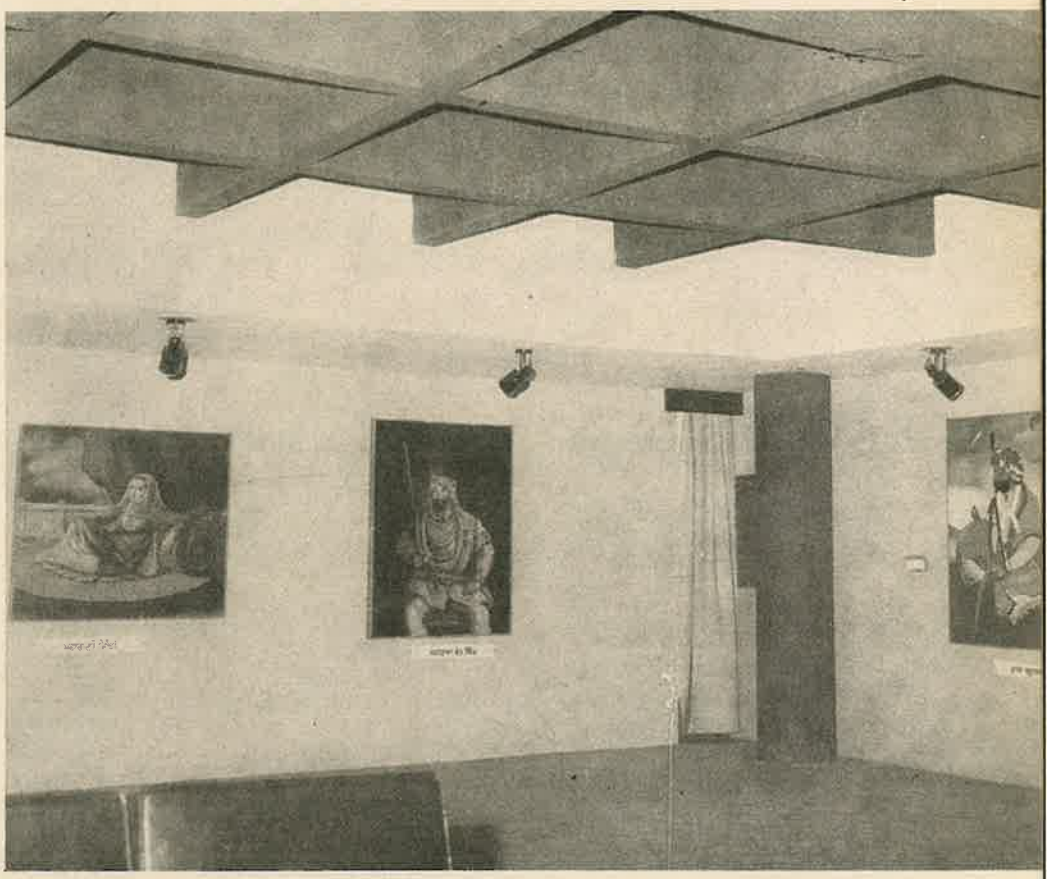
The building was constructed under the guidance of B.K. Malhotra, Chief Engineer and G.R. Chaudhry, Executive Engineer of the University. The paintings showing the battles of Mudki, Ferozeshah, Sabraon and Chilianwala were painted by Sardar Kirpal Singh, artist. These are the largest battle paintings ever painted in India. These paintings are in 10′ × 20′ size, and are so large that they could not be accommodated inside a residential house. Sardar Kirpal Singh erected a tent outside his residence in Chandigarh in which he worked on these paintings

for a period of three years. Sardar Kirpal Singh also painted the portraits of General Gough, Sardar Sham Singh Attariwala and Tej Singh.

Portraits of Rani Jindan, Lord Hardinge, Lord Dalhousie, Maharaja Dalip Singh, Lal Singh, Gulab Singh, Faqir Azizuddin and Nuruddin and Dewan Mul Raj were painted by Sardar Jaswant Singh, artist. All these portraits are authentic and are based on historical portraits, a number of which are reproduced in Dr. W.G. Archer's Book, *Paintings of the Sikhs*. Portraits of Azizuddin and Nuruddin are based on miniature paintings reproduced in Faqir Waheedudin's book, *The Real Ranjit Singh.*

All these paintings were displayed in the Gymnasium building in the Punjab Agricultural University Campus at Ludhiana from March 31 to May 15, 1975 and were seen by a large number of people. Maps of the battle scenes were painted by G.S. Bansal, artist from Chandigarh. While they were in the Gymnasium the paintings and maps were given water-proof treatment on the back and were framed. They were taken to the Memorial on 18th May and duly installed in the building on 20th May, 1975.

This building has cost Rs. 9.5 lakhs. Funds were donated by the people of District Ferozepore through the efforts of Sardar Swaran Singh Boparai, Deputy Commissioner. Land was donated by the Panchayat of village Ghall Khurd through the courtesy of Sardar Gurdial Singh, Sarpanch. This memorial commemorates the battles of Mudki, Ferozeshah, Sabroan and Chilianwala. At Mudki, the British army, which had been fed on wishful rumours had the first taste of the mettle of the Sikh soldiers. At Ferozeshah, the British were very nearly defeated.



PORTRAIT GALLERY IN THE MEMORIAL

At Sabraon, S. Sham Singh Attariwala showed great courage and suffered martyrdom. At Chilianwala, the British army was ignominiously defeated.

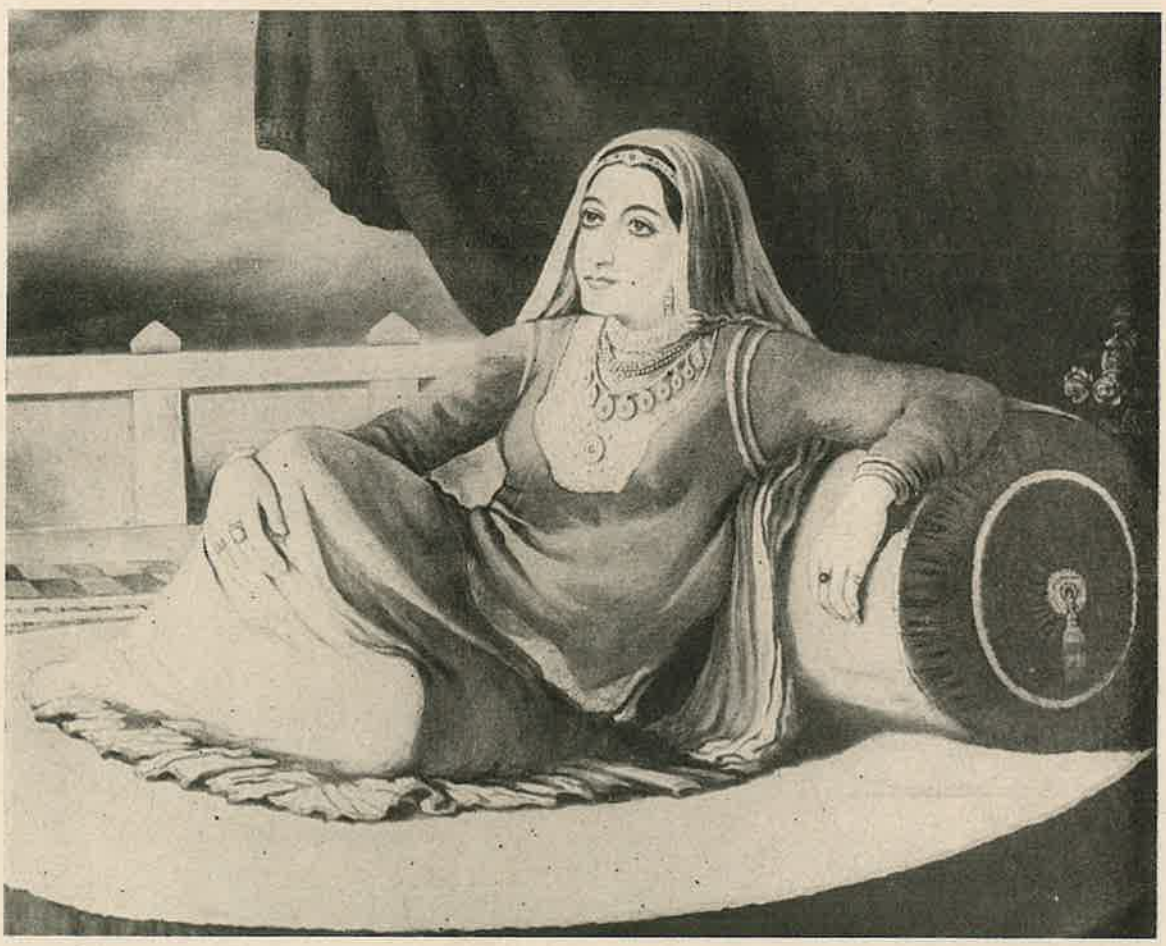
Maharaja Ranjit Singh: 1780-1839

Maharaja Ranjit Singh was born at Gujranwala on November 2, 1780. His father Mahan Singh was the Chief of the Sukerchakia misal. His mother, Raj Kaur, was the daughter of the Raja of Jind.

In 1799 Ranjit Singh occupied Lahore and made it his capital. In 1802 he acquired Amritsar. In 1804-5 he conquered Jhang, Sahiwal and Multan. In 1809 he seized Faridkot and Ambala and levied exactions on Malerkotla and Thanesar.

Confronted by the British power which was based on the Industrial Revolution of England, Ranjit Singh modernized his army. He employed French and Italian officers, veterans of the Napoleonic wars to train his army. He established an arsenal and laboratory for research in ballistics at Gobindgarh Fort, Amritsar. The British, afraid of his military power did not want him to occupy any territory in the area east of the Sutlej. On 25th April, 1809 he signed a formal treaty with the British at Amritsar recognising the Sutlej as the boundary between the two powers.

PORTRAIT OF RANI JINDAN — BY JASWANT SINGH



PORTRAIT OF S. CHATTER SINGH — BY JASWANT SINGH

PORTRAIT OF MAHARAJA SHER SINGH — BY JASWANT SINGH

No other choice was left for him but to conquer territories to the north and northwest of Punjab. In 1818 he captured Multan and Peshawar. In 1819, he annexed Dera Jat and the Kashmir Valley. India used to be invaded from Afghanistan and NWFP for centuries. Ranjit Singh turned the tide towards the north. This was a great event in Indian history. In 1834-35 Zorawar Singh Dogra, one of his generals, conquered Ladakh.

Ranjit Singh died on June 27, 1839. He was a great statesman, an able administrator, a shrewd observer of men and events, a courageous leader of men who was intensely humane and a wise and generous ruler whose name is till a household word in Punjab. Even now he is remembered with affection by the people of Punjab.

The painting of the Darbar of Maharaja Ranjit Singh by Kirpal Singh, artist, is based on the original by the artist, August Theodor Shoefft, who came to Lahore during the rule of Maharaja Sher Singh. Another painting shows Maharaja Ranjit Singh crossing the Attock. Sardar Hari Singh Nalwa was the best general of Maharaja Ranjit Singh. He is shown entering Peshawar in another painting in this room.

Maharaja Dalip Singh: 1838-1893

Dalip Singh was the youngest son of Maharaja Ranjit Singh and was born to Jindan. He was proclaimed Maharaja in September 1843 when he was five years old. Hira Singh Dogra was his Chief Minister, and the daughter of Chattar Singh of Attari was engaged to him.

PORTRAIT OF DEWAN MUL RAJ, HERO OF MULTAN — BY JASWANT SINGH

PORTRAIT OF GENERAL LAL SINGH — BY JASWANT SINGH

PORTRAIT OF TEJ SINGH THE TRAITOR, RUNNING AWAY AFTER DESTROYING THE RIVER BOAT BRIDGE BEHIND THE SIKH FORCES — BY KIRPAL SINGH

Punjab was annexed by the British on 29th March, 1849. In February, 1850, Dalip Singh was removed from Lahore to the Fort of Fategarh in District Farrukhabad in the U.P. Dr. John Login who was appointed as his tutor in 1849, accompanied him to Fatehgarh and under his influence Dalip Singh embraced Christianity in 1853.

In March 1854 Dalip Singh left for England and purchased the estate of Elvedon in Suffolk and grew up as a young British gentleman. He frequently met Queen Victoria during his stay in England. In 1860 he came to Calcutta where his mother Jindan joined him and they proceeded to England. At Alexandria he met Bamba Muller, a German girl, daughter of a merchant and married her. From her he had two sons and three daughters. She died in 1887 and he married an English woman, Ada Doughlas Wetherill.

Dalip Singh was given an allowance of £25,000 by the British government but on account of his extravagance he sank into debt.

In 1854 Dalip Singh decided to renounce christianity, the religion of the conquerors of his Kingdom and to return to the fold of Sikhism. In 1886 he decided to return to India to undergo the rites of reinitiation as a Sikh, but he was detained by the British at Aden. The British however made arrangements at Aden for the rites of pahul and Dalip Singh became a Sikh.

As he was not allowed to proceed to India he left Aden for Marseilles on 3rd June, 1886. From there he went to Germany. From Germany he went to Russia where he stayed till November 1888. The Czar refused to support him in his efforts to regain Punjab. Frustrated in his efforts, he returned to Paris where he died on 22nd October, 1893.

BRITISH AND SIKH TROOPS LOCKED IN BATTLE OF MUDKI — DECEMBER 13, 1845
— BY KIRPAL SINGH

The painting of Maharaja Dalip Singh by Jaswant Singh is based on the original by the British artist, Winterhalter.

Maharani Jindan: 1817-1863

Jind Kaur or Jindan, as she was commonly known, was the daughter of Manna Singh, an Aulakh Jat of village Chachar in District Gujranwala, who was a Kumedan in Maharaja Ranjit Singh's army. A very beautiful girl, a clever mimic and a dancer, she attracted the attention of the Maharaja, who married her in 1837. Dalip Singh was born to her in 1838.

On the conclusion of the Second Anglo-Sikh War in 1849, Punjab was annexed by the British. In August 1847 Jindan, who was suspected of fomenting trouble among the Sikh soldiers was exiled by the British to Banaras. From there she was removed to the fort of Chunar. She escaped from the Chunar fort in April 1849, reached Nepal and sought sanctuary in Kathmandu where she lived for eleven years. In 1860 she came to Calcutta and accompanied her son Dalip Singh to England. Broken in spirit and physically worn out by the hardships she had undergone, Jindan died in 1863, and found her last resting place in a London suburb.

The portrait of Rani Jindan by Jaswant Singh is based on the original by Shoefft.

First Anglo-Sikh War: 1845-1846

In 1845 Rani Jindan, the widow of Maharaja Ranjit Singh was the ruler of Punjab. Her brother Jawahar Singh, her chief adviser, was executed by the army on September 21, 1845 on the charge of murdering Peshaura Singh, a son of Maharaja Ranjit Singh who was favoured by the army in preference to Rani Jindan's son Dalip Singh. Raja Lal Singh was the Chief Minister and Tej Singh was the Commander-in-Chief of the Sikh army. The Sikh army was hostile to the Durbar as well as to the British. The Rani was virtually a captive of the army. The army obeyed only its Panchayat, and officers were looked upon as servants rather than as commanders. By repeated demands for increase in pay, the finances of the Durbar were in shambles. Thus the chief concern of the Rani and her Chief Minister and Commander-in-Chief was to get the rebellious army destroyed. They thought that the best way to achieve this was to arrange a collision with the British army.

The British had realized that after the death of Ranjit Singh in 1839, the days of the Sikh Kingdom were numbered. Poised on the frontier of Punjab, at the cantonments of Ambala, Ludhiana and Ferozepur was an army of 40,000 men and 94 guns. Lord Hardinge, a veteran of Waterloo was the Governor-General and Sir Hugh Gough was the Commander-in-Chief.

The Sikh army under Tej Singh crossed the Sutlej near Hari-ke-Pattan on December 11, 1845. The first thing Lal Singh did on crossing the Sutlej was to write to Captain Nicholson at Ferozepur: "I have crossed with the Sikh army. You know my friendship for the British. Tell me what to do". Nicholson replied: "Do not attack Ferozepur. Halt as many days as you can, and then march towards the Governor-General". On December 13, Lord Hardinge declared war.

THE BATTLE OF FEROZSHAH DECEMBER 21-22, 1845. THE BRITISH SUFFERED HEAVY LOSSES AND WERE ON THE VERGE OF DEFEAT, WHEN TEJ SINGH THE TRAITOR, ASKED THEM TO WITHDRAW — VICTORY TURNED INTO DEFEAT — PAINTING BY KIRPAL SINGH

The main British army under Gough had reached Mudki, a large village of mud houses and a fort surrounded by a pond. The Sikh army under Lal Singh entrenched itself near village Ferozeshah. Tej Singh proceeded towards Ferozepur where a British force under General Littler was stationed. Instead of finishing off Littler and his small force, Lal Singh gave out that his objective was to fight the main British army, under the Commander-in-Chief. Lal Singh ordered his troops to start fighting and himself retired to Ferozeshah. The Sikh war drums and the sweep of scarlet-clad cavalry heralded their attack.

The British cavalry in light blue coats and their long red and white plumes streaming from tall blue shakos galloped with their swords flashing along the entire front line, silencing the Sikh guns and putting their cavalry to flight. The Sikh infantry hidden in tamarisk trees shot down a huge number of British cavalry men. Limbs and heads were blown up in all directions by the artillery.

Less than an hour of daylight remained when the long line of twelve battalions of British and sepoy redcoats marched forward towards the enemy infantry and artillery sheltered in the jungle. The Sikh infantry responded with disciplined volleys, while sharpshooters in the trees picked off officers and their guns kept up an unceasing blast of grape shot.

It was a confused encounter, fought, now in twilight, darkened still more by the heavy clouds of dust and the low jungle, in which the enemy could only be discovered by his fire. Ultimately the British captured the Sikh batteries.

Meantime, the five-to-one British infantry superiority had told. The Sikhs

THE BATTLE OF SABRAON — FEBRUARY 10, 1845. ON THE WHITE CHARGER IS GENERAL SHAM SINGH ATTARIWALLA RALLYING HIS SIKH SOLDIERS — PAINTING BY KIRPAL SINGH

were driven back. "Their whole force," remarked Sir Hugh Gough, "was driven from position after position with great slaughter and the loss of seventeen pieces of artillery, some of them of heavy calibre; our infantry using the never failing weapon, the bayonet wherever the enemy stood...."

> "The British had driven the Sikhs back to their camp at Ferozepore," observes George Bruce. "It was a victory, of sorts, bought at great cost from a weaker force. British losses in five or six hours being 215 killed and 657 wounded, those killed including thirteen British and two Indian officers. Cavalry losses were worst, with eighty-one killed and eighty-seven wounded, the 3rd Light Dragoons, charging with 497 men, having no less than two officers and fifty-five men wounded. The artillery losses were relatively almost as high, twenty-seven men being killed and forty-seven wounded, testifying to the accuracy of the Sikh counter-battery gunnery. Also a high proportion of senior officers were killed."

The British under-estimated the fighting qualities of Sikh soldiers. "The field action of Mudki was not of very great military significance", observes Khushwant Singh, "except in so far as it gave the British their first experience of the fighting qualities of the Punjabi soldier. British casualities were heavy; reinforcements were sent for from Ambala, Meerut, and Delhi. Lord Hardinge relinquished his superior position of Governor-General and agreed to become second-in-command to his Commander-in-Chief."

Battle of Ferozeshah: December 21, 22, 1845

The Sikh forces were split into two; one part consisted of thirty thousand men under Tej Singh who were keeping watch over Littler's force of seven thousand men; the other of twenty thousand men and about a hundred guns were entrenched at Ferozeshah. Gough's strategy was to keep his communications intact and to fight Lal Singh's and Tej Singh's forces separately.

The British soldiers in red coats, wearing blue trousers and white shakos left Mudki in the morning for Ferozeshah which is nine miles north-west on Ferozepore road. Gough waited for Littler's army to join him. Both the forces were united near Misriwala at about 1 p.m.

> "the eighteen thousand men stood ready and waiting", observes Bruce, "the declining sun casting long shadows over the plain, the bloodstained regimental colours and the long scarlet and white plumes of the Dragoons drooping in the quiet air. There had been no thought of probing the weak points in the enemy lines, or reconnaissance in force expanding into a strong attack as in modern warfare. This was pitched battle. Tense and excited, praying that they might live, the men waited to advance cooly into the holocaust.
>
> "Came the clear notes of the bugles at 4 p.m. and the battalions began deploying into line and advancing through low trees and jungle towards the open three hundred yards in front of the Sikh position, about a mile away. They were met soon by a fierce cannonade. Sikh shot and shell, ripping, through the trees, struck with growing sound and fury." "Long before our

THE BATTLE OF CHILIANWALA, JANUARY 13, 1849. IN THIS BATTLE THE BRITISH WERE DEFEATED BY THE SIKHS. THE HERO OF THE BATTLE SHER SINGH IS IN THE CENTRE RIDING A WHITE CHARGER — PAINTING BY KIRPAL SINGH

artillery was in range of them, their cannon were making fearful havoc of us," wrote Captain John Cumming of the 80th Foot.

"For the British, the fighting was going badly. The triumphant shouts of the Sikhs at the repulse of the British infantry and the outgunning of their artillery were heard now above the roar of the battle as the divisions of Generals Gilbert and Wallace, on the right led by Gough, on the left by Hardinge, both in echelon of brigades, assaulted the Sikh trenches. Taylor's brigade, consisting of the 29th and 80th Foot, led the way", and noted Captain John Cumming of the 80th Foot.

"We advanced against a hailstorm of roundshot, shells, grape and musketry. To heighten the destruction, mines had been dug before the trenches and sprung under our feet: the slaughter was terrible. Yet our fellows pressed nobly on with the charge, and with the bayonet alone rushed over the entrenchments and captured the guns in front of us. The Sikhs flinched not an inch, but fought till they died to a man at their guns. Our further advance was checked by the bursting mines setting their camp on fire, and we retired a short distance to be clear of it."

"Through the branches and leaves hiding the ditch in front of their positions the British, blaspheming and cursing, tumbled and fell on top of each other, then slinging their muskets, clambered out, sprang up the ten feet to the sloping bank upon which the guns were mounted, and charged the yellow-turbaned Sikh gunners, in their unmistakable white tunics and black trousers. Heavy talwars whirling and slashing, the Sikhs fought back desperately, but they were overwhelmed by the fury of the British attack and bayoneted to a man. Along the whole line of Gilbert's division, controlled by Gough himself, the two armies fought hand-to-hand. Soon the ditch below and the plateau, were covered with heaps of dead and dying Sikh, sepoy and British, until the Sikhs gave way, retreated to their tent lines and began knocking the British down with volleys of musketry."

While the battle was raging in the darkness of the evening, a shell hit the powder magazine of the Sikh army. Dump after dump of powder exploded. Taking advantage of the panic, the Sikhs liquidated the British soldiers who had penetrated their entrenchments.

All the time the Sikhs fired continually into the troops huddled on the open ground between two and three hundred yards from their batteries until it was covered with dead and wounded. To Lieutenant Bellars of the 50th Regiment the night was one of horrifying uncertainty:

"A burning camp on one side of the village, mines and ammunition wagons exploding in every direction, the loud orders given to extinguish the fires as the sepoys lighted them, the volleys given should the Sikhs venture too near, the booming of the monster guns, the incessant firing of the smaller ones, the continued whistling noise of the shell, grape and round shot, the bugles sounding, the drums beating, and the yelling of the enemy, together with intense thirst, fatigue and cold, and not knowing whether the rest of the army were the conquerors or conquered all contributed to make the night awful in the extreme."

The British suffered heavy casualties and there was every likelihood of defeat. "Measures were concerted to make an unconditional surrender to save the wounded," wrote Robert Cust in his diary.

Sir Hope Grant, one of the British Generals who fought in the Anglo-Sikh Wars, wrote: "Truly that night was one of gloom and foreboding and never perhaps in our annals of Indian warfare has a British army on so large a scale been nearer to a defeat which would have involved annihilation. The Sikhs had practically recovered the whole of their entrenched camp; our exhausted and decimated divisions bivouacked without mutual cohesion over a whole area..."'

Lord Hardinge sent his son back to Mudki with a sword he had been given for his services in the Napoleonic campaigns and instructions that in the event of defeat all his private papers were to be destroyed.

Now Tej Singh's army from Ferozepore appeared on the scene. The artillery ammunition of the British was finished and there was dismay all around. The fate of India seemed to hung upon a single hair. Captain Cumming observed, "I believe there were few among us who did not feel that the field would be their burial ground."

The Sikh infantry began to advance, so the cavalry reformed for their charge. At this juncture the traitor Tej Singh asked the buglers to sound retreat. The Sikh infantry and cavalry hesitated for a while and then to the great relief of the astonished British soldiers, marched towards the Sutlej. Thus a sure victory was turned into defeat."

The British suffered 2,415 casualties including 694 killed. Five of the Governor-General's staff were killed and two wounded. A Brigadier was killed and two seriously wounded. This was the most costly victory to the British. The treachery of the Sikh Commanders Lal Singh and Tej Singh led to the victory of the British over the Sikh army which in fighting, stamina and technique was more than their match. The Punjabi poet Shah Muhammad correctly observed, "The Sikh army after winning lost the war in the end."

Battle of Aliwal: January 28, 1846

The Sikh army was by no means shattered at Ferozeshah. Though they had suffered heavy casualties, at the same time they were convinced that they were more than a match for the Feringhees. They resolved to carry on the fight, and built a bridge of boats across the Sutlej at Sabraon. Ranjodh Singh Majithia and Ajit Singh of Ladwa crossed the Sutlej at Phillaur with a force of 8,000 men. They captured the forts of Fatehgarh, Dharmkot, Gangrana and Buddowal. They also set many barracks on fire in the Ludhiana Cantonment.

Sir Harry Smith, the British Commander engaged the Sikh army at Aliwal, and inflicted a sharp defeat on them. Both Ranjodh Singh Majithia and Ajit Singh Ladwa fled the battle-field. The Sikhs lost 3,000 men and 67 guns, and their tented camp. The British casualties were 580.

Battle of Sabraon: February 10, 1846

The Sikh army now entrenched at Sabraon on the left bank of the Sutlej.

A pontoon bridge connected them with their base camp. Gough and Hardinge decided to make a frontal assault and to destroy the Sikh army. On the morning of February 10, 1846 rain fell and a heavy mist enveloped both the armies. When the sun came out the Sikh army saw the British army facing them and behind was the Sutlej in spate. Tej Singh fled leaving his subordinates to make the best of a bad situation. He also sank one of the boats on the centre of the boat bridge.

The Sikh army fought fiercely. Sham Singh of Attari rallied the Sikh soldiers and took a vow to conquer or die. Captain Cunningham who was present noted that "the ancient Sham Singh remembered his vow; he clothed himself in simple white attire, as one devoted to death, and calling on all around him to fight for the Guru, who had promised everlasting bliss to the brave, he repeatedly rallied his shattered ranks, and at last fell a martyr on a heap of his slain countrymen. Others might be seen standing on the ramparts amid showers of ball, waving defiance with their swords, or telling the gunners where the fair-haired English pressed thickest together. Along the stronger half of the battlements, and for the period of half an hour, the conflict raged sublime in all its terrors. The trenches were filled with the dead and the dying. Amid the deafening roar of cannon, and the multitudinous fire of musketry, the shouts of triumph or of scorn were yet heard, and the flashing of innumerable swords was yet visible; or from time to time exploding magazines of powder threw bursting shells and beams of wood and banks of earth high above the agitated sea of smoke and flame which enveloped the host of combatants, and for a moment arrested the attention amid all the din and tumult of the tremendous conflict. But gradually each defensible position was captured, and the enemy was pressed towards the scarcely fordable river; yet, although assailed on either side by squadrons of horse and battalions of foot, no Sikh offered to submit, and no disciple of Gobind asked for quarter. They everywhere showed a front to the victors, and stalked slowly and sullenly away, while many rushed singly forth to meet assured death by contending with a multitude. The victors looked with stolid wonderment upon the indomitable courage of the vanquished, and forbore to strike where the helpless and the dying frowned unavailing hatred. But the necessities of war pressed upon the commanders, and they had effectually to disperse that army which had so long scorned their power. The fire of batteries and battalions precipitated the flight of the Sikhs through the waters of the Sutlej, and the triumph of the English became full and manifest. The troops, defiled with dust and smoke and carnage, thus stood mute indeed for a moment, until the glory of their success rushing upon their minds, they gave expression to their feelings, and hailed their victorious commanders with reiterated shouts of triumph and congratulation."

The British guns took a fearful toll. The bridge over-crowded with guns, horses and soldiers was exposed to artillery fire, and large number were killed or drowned. The Sikhs lost 10,000 soldiers and 67 guns. The British losses were much lighter—2063 wounded and 320 killed. The British won a decisive victory. Sir Hugh Gough described Sabraon as the Waterloo of India. The Sikh soldiers though defeated never ran, none surrendered, and fought with their talwars to the last.

"By the first treaty of Lahore (8th March, 1846) the Sikh empire was

curtailed, a crore of rupees was levied as indemnity and Kashmir, taken by Ranjit Singh in 1819, was annexed by the British. Sikh independence, however, was preserved. Dalip Singh was maintained as a Maharaja, but as an insurance against anarchy, Henry Lawrence was made resident at Lahore and British garrisons were posted to the Punjab".

The Second Anglo-Sikh War: 1848-49

In January 1848 Lord Dalhousie became Governor-General of India. Punjab was ruled by a Council of Regency. Composed of eight leading Chiefs, with the British Resident as its Chairman. Rani Jindan, who was suspected of conspiring against the British, was placed under house arrest in Sheikhupura fort and later on was taken to Banaras. The Sikh soldiers, who now regarded Jindan as the 'mother of the Khalsa' were angry. A number of them had been dismissed from service by the British and jagirs of some were confiscated. Among the disgruntled Sardars, was Chattar Singh Attariwala, Nazim of N.W. Frontier, whose daughter had been betrothed to Dalip Singh. The British Resident, however, was reluctant to permit the marriage. Sher Singh Attariwala, his son, was a member of the Council of Regency. At Multan Dewan Mulraj, revolted against the British. On learning that his father Chattar Singh's jagir had been sequestrated and he had been suspended from the post of Nazim. Sher Singh too revolted.

Battle of Chilianwala: January 13, 1849

Chattar Singh Attariwala liberated Attock from the British and sent whatever troops he could spare to assist Sher Singh. On 18th December, 1948, Sir Hugh (now Lord) Gough the commander-in-chief of the British army crossed the Chenab with his army. The Sikh and the British armies confronted on 13th January, 1849 near village Chilianwala.

The British launched their attack, and the Sikh batteries prematurely opened fire, thus betraying the position of their guns Brigadier Pennicuick's brigade was badly cut up by the Sikhs and flung back. The British charged the Sikhs with their bayonets The Sikhs charged down on the British with drawn swords and fought bravely. It was a bad day for the British army. British General, Thackwell records, "Prince Albert hats and military shoes might be seen in all directions strewn on the ground in great abundance and the camp next day was overspread with general gloom". Nearly 3000 British lay dead or wounded in the ravines and brushwood. Chilianwala was regarded by the British as a 'wasted battle'. "Chilianwala was worst defeat suffered by the British since their occupation of India", comments Khushwant Singh. The British pulled out of Chilianwala and retreated across the Chaj to the banks of the Chenab.

George Bruce records, "Dalhousie had decided to sack Gough as Commander-in-Chief in India if he failed again to destroy Sher Singh's army". "But such was the outcry in England when the news arrived that at Chilianwala a British army had been fought to a draw by a wild Indian people', that the Government forced the directors of the East India Company to act at once and appoint General Sir Charles Napier to replace Gough. Even the eighty year-old Duke of Wellington

said he would go out to India and fight the Sikhs if Napier was unwilling. 'If you do not go I must', he told Napier".

Battle of Gujerat: February 21, 1849

The Sikh army of fifty thousand led by Sher Singh Attariwala and his father Chattar Singh retreated to Gujerat. They were reinforced by 1500 Afghans led by Akram Khan, son of Dost Muhammed Khan, ruler of Afghanistan. Three miles from the Sikhs was the British army arranged in battle order and behind them glittered the minarets of Gujerat. As at Chilianwala the Sikh gunners opened fire prematurely, thus revealing the position of their batteries. The British guns opened fire and played havoc with the Sikh batteries. Gough now ordered a general advance of the infantry. Corporal Ryder thus describes the battle, "The enemy formed several squares to keep us in check whilst they got their guns away, but our field artillery galloped the front and opened a most destructive fire of grape and cannister, which swept them down by whole battalions. On we rushed, bearing down all before us, charging and cheering. We took every gun we came up to, but their artillery fought desperately: they stood and defended their guns to the last. They threw their arms round them, kissed them and died. Others would spit at us when the bayonet was through their bodies."

By one o'clock in the afternoon, Gough had overthrown the Sikh army. On March 11, 1849, Sher Singh formally surrendered to Major General Gilbert at Harmuck near Rawalpindi, and delivered up 20,000 muskets and 41 guns.

> "The reluctance of some of the old Khalsa veterans to surrender their arms was evident," noted Captain Thackwell, who was present. "Some could not restrain their tears; while on the faces of others, rage and hatred was visibly depicted".

Corporal Ryder thus comments on the spirit of the Sikh prisoners of war. "When we asked some of the prisoners if they had had enough of fighting, and if they were tired of it, they said they were not—they should fight yet again; and if we fought fair they should beat us. They were as fine-looking men as ever drew swords. We seemed like children by the side of them. They were well-made and bold looking and I wonder how such boys as we were beat them; but it was, through having a good heart, steadiness in the field under a heavy fire, and a determined spirit."

The Sikhs thus ceased to be an independent power. As George Bruce comments, "They had been brought down by those twin weapons of nineteenth century imperialism, fraud and violence, which, allied though they were with great courage, heroism, humanity, and devotion to the public welfare among individual British, still lay at the heart of the Indian Empire". On March 29, 1849 a proclamation was made declaring the end of the Sikh Kingdom, and Punjab became a Province of the British India.

□

GANESA, SHAH QAZI WELL, MATHURA MUSEUM (Pl. 1)

Iconology of Two-Armed Ganesa

Arundhati Banerji

THERE are numerous epithets ascribed to the deity in Indian Literature such as: *Ganapati*, *Heramba*, *Surpakarna Vakratunda*, *Ekadanta*, *Hastimukha*, *Lambodara*, *Gajanana*, *Guhagraja*, *Vighnantaka*, *Vinayaka* and *Sthula* etc. These epithets are all, in fact, suggestive of his physical features and activities with which he is usually modelled in Indian plastic art.

The name Ganapati, although occurs in the *Rigveda* only once yet it is difficult to assume whether that really implies the god. In the *Aittareya Brahmana* and *Shukla Yajurveda* the deity Ganapati has been referred to as *Birhaspati*. The *Ganas* and the *Ganapatis* have also been invoked in the *Vajasneya Samhita* of the *Yajurveda*. *Taittariya Aranyaka* mentions the god *Danti* in association with Karttikeya and Nandi, the son and the *Vahana* of Siva respectively. In the later *puranas* Ganesa has been described as the son of Siva. In the *Baudhayana* Dharma

sutra his name appears for the first time along with that of his consort and Rudra. It is, however, interesting to note that the important *Upanishadas* do not give any reference to the deity, although two names Vinayaka as well as Ganesa occur in the *Atharva Sirasha Upanishada*. In the *Yajnavalkya Smriti*, the deity appears as a leader of the *ganas*, being appointed by Rudra and Brahmanyadeva to remove obstacles in human activities.

According to the *Smriti* literature there are six *Vinayakas: Mita, Sammita, Sala, Katankata,* and *Rajaputra*. They are worshipped for mitigating malevolent influences in life. In the Sutra literature *Hastimukha* Jyeshtha has been referred to as Ganesa's consort who is carried in a chariot drawn by a lion or a tiger.

Ganesa as indicated by the literary evidence, achieved his independent status during pauranic period and in course of time, came to be regarded as the son of Rudra and Ambika.

As for his representations in literature are concerned, he is well known for having an elephantine face. In the *Mahabharata*, the *Rudraganas* appear with faces of animals such as, the boar, crocodile, peacock, fish, buffalo, tortoise, crow, owl, lion, Garuda, ox and also an elephant. This leads us to a possible inference that this elephantine feature might have been derived from these animal faced *Rudraganas*. While the *Matsya* Purana, depicts the *Rudraganas* as either *Vyaghramukha* or *Gajamukha*.

In the *Brhiatsamhita* Ganesa is characterized by his elephantine face with a single tusk and a bulging belly. The attributes held in his two hands are a *parasu* (axe) and a mulakanda (turnip of dark foliage and roof). The *Vishnudharmottara Purana* ascribes him a tiger's skin and *sarpayajnopavita*. He is depicted with four

ORNAMENTAL DOORWAY
LAKHAMANDAL
(Pl. 2)

hands which carry a trident, rosary, *parasu* and *modakapatra* in his right and left hands respectively.

Apart from his elephantine face which is cast downwards, a capacious belly and tusk, he is also depicted in the *Matsya Purana*, with large ears, big trunk, one tusk and three eyes—the third one obviously on his forehead. It also mentions his two consorts as Riddhi and Buddhi and a mount *mushaka*. He has strong arms, feet and shoulders. The deity holds a tusk, a lotus flower, a battle axe and a pot of ambrosia in his four hands. Almost similar features have been attributed to him by Bhuvanadeva in his *Aparajitaprichchha*, only exception being that Ganesa, here, is not accompanied by his consorts as mentioned above. The attributes held by the deity are a tusk and battle axe in two right hands and a lotus and ambrosia pot in two left hands. More or less identical symbolic descriptions of Ganesa are found in the *Agni Purana* and the *Rupamandana*. According to the literary evidence, there are atleast ten different forms of Ganesa with slight variations as regards their position (asanas), number of hands, attributes and so on.

Visual representation and Classification

In Indian art forms elephant headed Ganesa with a big belly and large ears is delineated standing, sitting or dancing on a *padmasana* or mounted on a mouse and very rarely on a lion. While the standing figures of the deity are either in *samabhanga*, *dvibhanga* or *tribhanga* pose; the seated images are shown with his left leg folded which rests on a seat and the right leg is crossed to rest on the left thigh. The right leg is bent to place it vertically on a seat. Besides, when shown in dancing pose, he is accompanied by his consort. Usually he has two eyes and one tusk. But sometimes he is shown having three eyes also. (fig. 2). Moreover, the deity wears a *jatamukuta* in the north, a *ratnamukuta* in the Deccan, and a *karandamukuta* in south India. In earlier forms, he is shown mostly nude with two arms, even devoid of crown, dress and elaborate ornaments (P1.I). The deity wears a *sarpa*, pearl or an ordinary *yajnopavita* (Fig. 14) Although in most cases, attributes are not visible due to the broken hands of the figures, but generally, he is shown holding a bowl containing sweets, tusk, *parasu*, rosary or a *mulakanda*. His proboscis is usually turned to the left (P1. I, II) except in a few images (fig. 6-8, 10). Another interesting feature is that, in earlier forms of the deity the *vahana* or mount is conspicuous by its absence.

While in the later period Ganesa is adorned with a crown, elaborate dress and ornaments and has either two (see plates), four, six, eight, ten or sixteen arms with different attributes, such as, *modakapatra*, tusk, noose, *ankusa*, cakes, battle-axe, snake, ring, ambrosia pot, lotus, mace, stuff and rosary etc. In a few examples, the deity is accompanied by his consort and attended by his mount.

Here an attempt has been made to study the conventional images of the deity having two arms, which, from the available material can be classified into the following types:

I. Two armed independent representations: standing/seated (Fig. 1-3);
II. Dancing two armed images, (Fig. 4);
III. Depiction in a group as an attendant deity (Fig. 5-11);

LINTEL OF SIVA TEMPLE, KHAJURAHO MUSEUM (Pl. 3)

IV. Running or flying Ganesa, (Fig. 12); and
V. Playing Ganesa or Bala Ganesa, (Figs. 13-14).

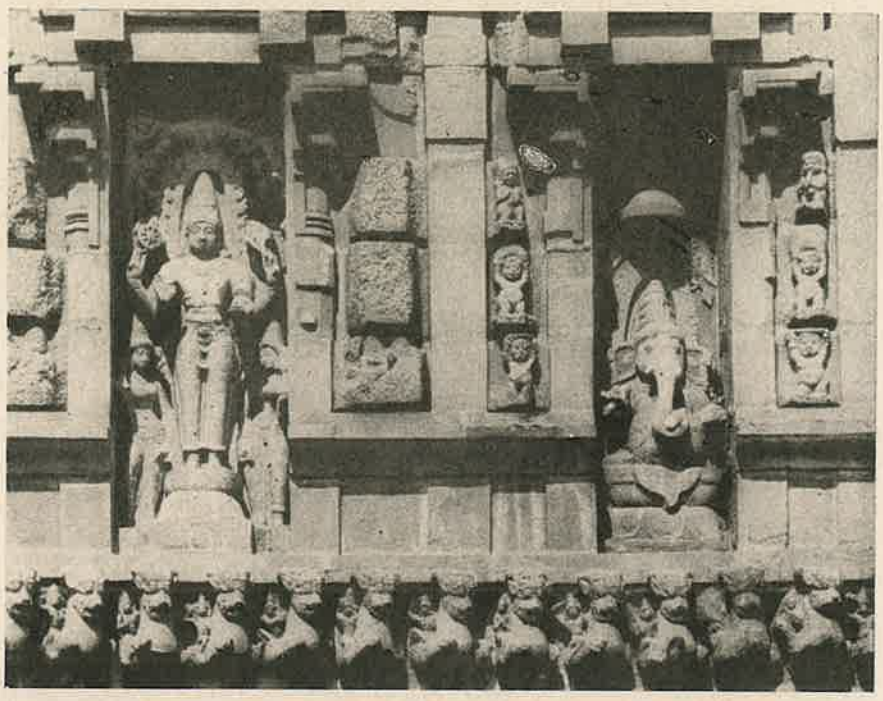
Two armed Independent Representations

In Indian plastic art, the earliest reference of the deity can be traced back to the first-second centuries A.D., where he is depicted as a *gajanana yakshamurti.* On the Amaravati railing of the Satavahana period, we find an elephant headed gana figure indicating a Yaksha type with a pot belly and a garland. A relief from Mathura belonging to the Kushana period, also shows five ganas with elephant heads. Although these forms do not exhibit any actual representation of the deity, but it may be assumed that the later forms of the deity would have emerged out of these folk traditions in course of time.

As suggested by some art historians, it is rather superfluous to say that the very idea of having an image of Ganesa with elephantine face might have originated from the figures of the Yakshas and the *nagas* in Indian art.

The image of Ganesa as an independent representation in red sandstone, noticeable at Sankisa, in the Fatehgarh District, U.P., is perhaps, the earliest one. The figure is assignable to the Kushana period. This icon is carved with two hands, standing erect, nude, having human like body, heavy elephantine head, pot belly and big ears. His small and thickened legs indicate as if he is seated. Both the hands of the deity are slightly bent, holding, a tusk in his right hand, a bowl in the left, with a curved trunk over it which is turned to the left.

The two-armed figures of Ganesa from the Mathura region, appear in the early Gupta period with a few modifications. The deity in *sthanaka* posture is depicted as a corpulent nude dwarf who almost resembles a Yaksha image. A figure from Salempur well shows him nude with legs broken, elephantine face, *surpakarakarna*, bulging belly and proboscis turned to the left, touching the bowl containing sweet balls held in the left hand and the right hand is broken. He wears a *naga-yajnopavita*. Another representation which deserves mention here, is recovered from the well, Shah Qazi at Isapur village on the other side of the Yamuna (Pl. 1) opposite Vishrama ghat, Mathura. This image of red sand stone is carved in the round. The lower portion of the figure is broken. Ganesa is shown as *surpakarna* and *ekadanta*, holds perhaps a pomegranate in the right hand. The deity wears a *naga-yajnopavita* and a *keyura* in the form of an *ananta*



GANESA,
BRIHADESWARA
TEMPLE, TANJORE
(Pl. 4)

SAPTAMATRIKAS
WITH GANESA
AND VIRABHADRA,
KHAJURAHO
MUSEUM
(Pl. 5)

NAVAGRAHA SLAB, KANKANDIGHI (Pl. 6)

coiled round the arm. His trunk is turned to the left touches the sweet balls held in his left hand. The icon from the well Baghichi Birhal, Isapur, which is also carved in the round, is similar to the earlier one, but some portions in the right-side are broken. Another figure from Mathura, besides these usual features, exhibits his trunk coiled round. It has one tusk and wears a beaded necklace.

In the Gupta period two armed images of Ganesa with almost similar features, continued to occur on the facade of the Chandragiri cave at Udaygiri and the Bhumara temple. At Udayagiri cave, he is delineated in *adhaparyankasana* on a raised seat with *surpakarna* and a big belly. He holds a *modakabhanda* in his left hand over which was placed his trunk, now broken. The right hand is placed on the right leg. The figure is unique in its representation, as it is devoid of ornaments excepting some type of necklaces. Ganesa from the Siva temple, Bhumara, about fifth century A.D. is peculiar for having a chain of round shaped bells. hanging in *upaviti* fashion across the breast. Moreover, bells as ornaments also appear on the *karanda* head-dress, bracelets, armlets and anklets. The figure carved in the round, is seated in *Lalitasana* pose on a thick cushioned seat, probably wearing a short loin cloth tied with a belt to a waist. His attributes cannot be known as both the hands are broken, but he is depicted with usual features, like, prominent belly, ears, elephantine head and one tusk. His trunk turned to the left, is also broken. As suggested by some eminent scholars this majestic image of the deity, might have served as a door-keeper of the temple at Bhumara.

Another figure almost of the same period deserves mention here. This sub-

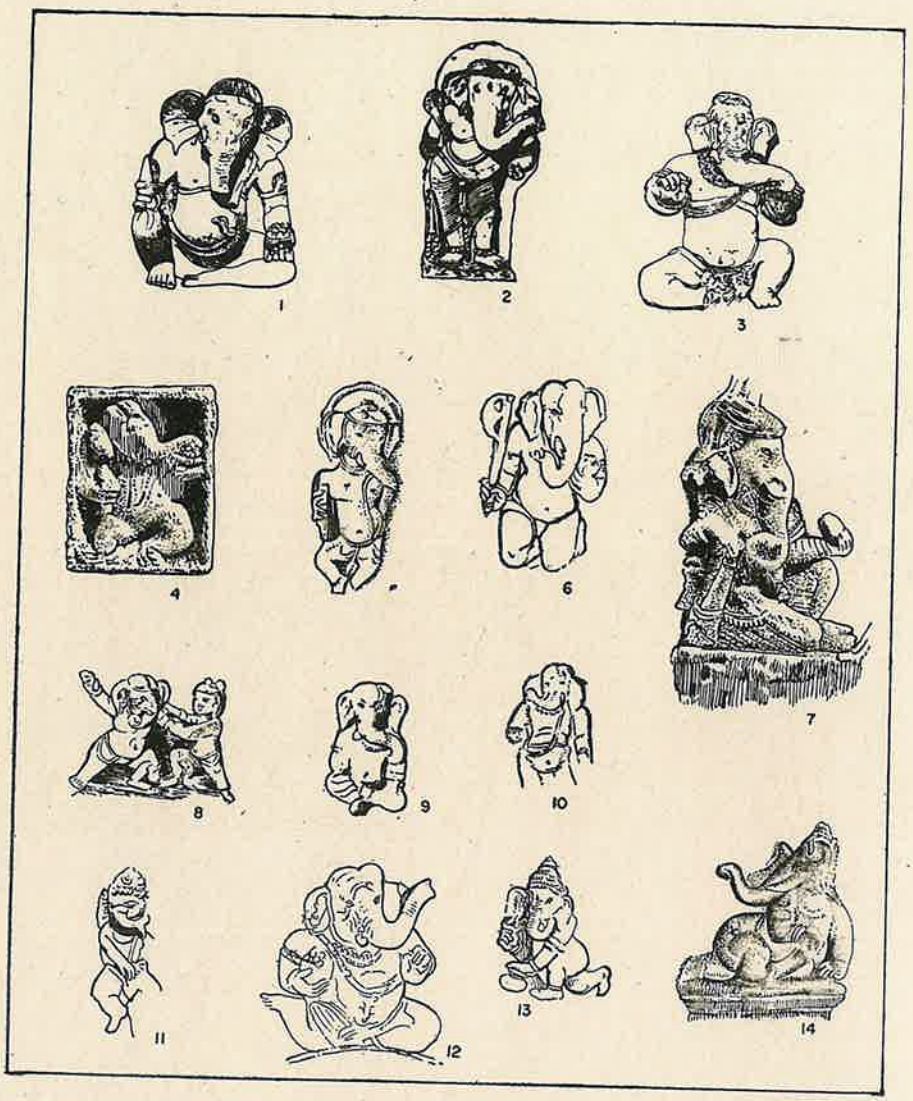


Fig.
VARIOUS ART FORMS
OF TWO-ARMED
GANESA

dued figure of the deity is beautifully carved with delicate modelling and expression. It occupies the niche in the Parvati temple compound at Nachnakuthara. The deity with a pot-belly, *surpakarna*, heavy elephantine head and thin eyes holds a *mulakanda* or radish and a bowl full of sweets in his right and left hands respectively. This image is embellished with *sarpayajnopavita*, *Chandrakeyura*, beaded necklace and a tiara in the form of a hair band on his forehead (fig. 1).

The image of Ganesa in schist stone from Samlaji, North Gujarat datable to *circa* fourth-fifth century A.D., is short, vigorous, lively and exquisitely modelled. It (fig. 2) stands in *dvibhanga* pose, and has a dwarf as attendant who stands on his left. The deity rests his left hand on his right shoulder. His attributes are not visible as both the hands are broken. Ganesa's broad protruding belly, big ears, short thickened arms and legs and proboscis which is turned to the top left as well as tusk are all executed very well. He is adorned with a raised hood of a serpent near his shoulder. This simple and elegant figure of the deity is decorated with a chain of pearls having a floral decoration hanging on his forehead, bell necklace, pearl anklets, peculiar elephantine *kundalas* and a *yajnopavitta*. He wears a short *dhoti* tied tightly, indicating linear folds and pointed central

end hanging down. The zigzag folds of his drapery hanging on his right are comparable with a similar motif in Gandhara art and in Gupta sculptures. Further, the image which is almost carved in the round, is represented with three eyes. The third eye is placed vertically on a higher level, on the forehead between the two eyes. This haloed sculpture of Ganesa is remarkable for its delicateness which presents a great human appeal and at the same time captivates human mind.

A two armed image of Ganesa also appears in an ornamental small doorway from Lakhamandal as an *asana* figure (pl. II). It resembles in treatment and style the earlier ones, from Nachnakuthara and Samlaji discussed above. In this particular representation Ganesa is depicted as short and well built figure decorated with a lotus crown, ordinary *yajnopavita* and elephantine *kundalas*. He probably wears a loin cloth which is tied round his pot-belly with a belt. It has half closed eyes with a third one on his forehead, a tusk and a proboscis touching the *modakabhanda* held in his left hand and a pomgranate in the right.

A significant discovery of a two armed Ganesa with two intact hands also deserves mention here. This image from the Gadagnath temple, Jageshwara, is datable to the eighth century A.D. Ganesa here, is beautifully shown seated in *lalitasana* on a rounded pedestal. He is adorned with a crown studded with

GAJANTAKA SIVA WITH GANESA STANDING BELOW, KOTA, GWALIOR MUSEUM (Pl. 7)

the moon (*balendu*), a beaded necklace, armlets, bracelets and a *sarpayajnopavita*. He wears a *dhoti* tied tightly round his belly—the folds of which are traceable below left on his seat and the border is noticeable on his right knee. He is delineated with his characteristic physical features—a pot belly, broad shoulders, small legs, one tusk, *surpakarna* and an elephantine face. One of the most interesting points to be noted here is the presence of a halo at his back and also his, attributes. Ganesa, in this representation holds a pot full of sweets in the left hand being touched by his proboscis which is turned towards the left. In his right hand he carries an object like a *mulakanda* or a radish. An identical sculpture of Ganesa from Chandpur, interestingly carries in his left hand the same *modakapatra* but the right hand is raised in *abhayamudra*. Besides, there are also reported two images of Ganesa with identical features from Taleshwar and Mandi.

Almost with same features Ganesa images continued to appear on the doorframes, lintels and niches of the Brahmanical temples between eighth and twelfth centuries A.D. These representations are from the temples of Mandasor (Modi), Osian, Buchkala, Dhubela, Khajuraho, Ramban and Mahinagar (West Dinajpur). Ganesa from Dhubela is significantly carved with its *vahana mushaka* which is shown near his left foot. This image datable to *circa* tenth century A.D., is a *sthanaka* figure with simple ornaments. The deity is represented in his usual form adorned with a single string of beaded hair band while a loin cloth covers the lower part of his body. He holds a *parasu* in his right hand and his left hand is placed above his left thigh.

Although Ganesa appears in various forms in the temples of Khajuraho, yet his two-armed representations are extremely rare. In the lintel of a *Saiva* temple (Pl III) Ganesa is beautifully carved with Brahma, Siva, Karttikeya and Vishnu. This image is in *dvibhanga* pose, holds a *parasu* on his right hand and *modakapatra* containing full of sweets, in the left. Ganesa is embellished with a *sarpayajnopavita* and rich ornaments, which include necklaces, three strings of pearls with a tiara on his forehead, *katisutra* and *muktajala* decorating his thigh. He has single tusk and coiled trunk placed on the *modakas*. Temples of Khajuraho revealed three more two armed Ganesa images which are small in size and seated. One of these icons is shown in *lalitasana* with its right hand in *abhayamudra* and a bowl of sweets in the left. His trunk is hanging straight and coiled at the bottom. Tusk on the right is slightly broken. Other two images are found seated in *maharajalilasanamudra*. While the second one resembles the earlier one, the last one holds a *danta* in his right hand and *modakapatra* in the left. His proboscis turned to the left is touching the sweets.

The later representations of the deity are very crudely executed. They are often found standing though the *asana murtis* are also not rare. One of the two images from Ramban shows him in *dvibhanga* pose with a *parasu* in his left hand and a lotus in the right. He has one tusk and proboscis is coiled at the bottom.

South Indian Forms

We come across more or less identical independent forms of Ganesa in the temples of south India, contemporaneous to what we find in the north. It is evident that both the north and the south followed almost similar course of development

in respect of style, treatment and modelling of the figures. The images were widely distributed in the southern region is attested by the numerous discovery of Ganesa sculptures. The deity appears mostly seated in *ardhaparyankasana* or *lalitasana* with bowl of sweets or a sweet ball in his left hand. He is decorated with usual ornaments and *mukuta*. His physical features tally with the north Indian types. Trunk, which in almost all cases, hangs down above the navel, is coiled round at the bottom (Pl. IV).

There are some stumpy depictions of the deity from North Canara, assignable to *circa* fourth-fifth century A.D. These *sthanaka* figures are probably the earliest of its kind in South India, who is generally associated with the seven mothers. They are not well represented and lack artistic beauty and ornamentation.

Icon of Ganesa appears in front porch of the main temple at Chejerla, which is installed now on a raised platform on the right side of the *agramandapa*. Ganesa sits in *ardhaparyankasana* having a pot belly, wide ears, single tusk and proboscis coiled round above the navel, He holds a broken tusk and a *modaka* in his right and left hands respectively. This figure is adorned with pearl bordered hair band, prominent *agrapatta*, multistringed jewelled necklaces, *katisutra*, *vastrayajnopavita* and a plain waist band.

Cave-I at Badami presents a very simple and neatly carved figure of Ganesa in *lalitasana* pose datable to the middle of seventh century A.D. He carries *a modakapatra* with sweets in his left hand and a broken tusk in the right hand. Ganesa's trunk towards the left touches the bowl. Besides his usual features, he wears a lotus crown, pearl *yajnopavita* across the breast, an elaborate necklace

SIVA-PARVATI WITH GANESA, LAKHMANDAL (Pl. 8)

SIVA-PARVATI WITH GANESA (Pl. 9) SIVA TEMPLE MADUGULA

←PARVATI WITH GANESA AND KARTTIKEYA SONARPUR, WEST DINAJPUR (Pl. 10)

↑BALA GANESA, VELLORE (Pl. 11)

with floral designs, beaded armlets, bracelets and probably a loin cloth tied round his waist (fig. 3).

A large monolithic figure of Ganesa at Biccavolu, East Godavari District of Eastern Chalukyan territory, *circa* seventh-eighth century A.D., is probably one of the finest examples of Eastern Chalukyan art. This damaged nude figure is devoid of any elaborate dress and ornamentation. The deity is shown seated in *Lalitasana*, wearing a necklace, armlets, *keyura* in the form of an *ananta*, a *yajnopavita* and a lotus crown. He appears in his usual form. His hands, trunk and some portions of his pot belly are damaged. There is an example of a miniature figure of Ganesa in relief comparable to the earlier one. This representation occurs on the ring of a seal holding together a set of the Eastern Chalukyan copper plates of Vijayaditya III from Satalur in the Krishna District. These forms are distinguished for their simple decoration. Although the elephantine head has a very natural carving and the temples are prominently indicated, the figures are curiously devoid of many ornaments and crown, like those of the later period. Similar specimens are also reported from the Biccavolu temple. Where on the tiers of the *Vimana* also appears a two-armed Ganesa figure, assignable to the time of Gunaga Vijayaditya, the overlord of Kalinga. Another representation from Vijaya-

wada detable to *circa* seventh-eighth century A.D. depicts him seated with almost usual features as discussed above. Besides, his *yajnopavita* and waist band, he is also having a hair band and a lotus crown. The figure is mutilated, holding a sweet (laddu) ball in the left hand. Unlike other examples, proboscis of the deity is hanging down towards the right. Almost similar icons have been reported from the early Chola temples at Sokkesvara, Tiruverumbur, Tirukkandiyur and Tiruppalanam.

Between the late eighth and thirteenth century A.D. several sculptures have been discovered at Tirumayam (Pandimandala style), Kuttalam (Cholamandala style), Patancheru, sixteen miles north-west of Hyderabad, Tanjore, someshwara temple at Kollipaka, Nagunur, six miles north-west of Karimnagar and Kondaparti, Warangal. The figures are in *asana* posture and depicted with *nagaudarabandha*, a *mukuta*, multistringed necklaces, *vastrayajnopavita*, anklets, *kundala*, etc. Their trunk is usually hanging down and coiled either left or right, sometimes holding a laddu (Tanjore) (Pl. IV). His right hand carries either a *Laddu* or a bowl of sweets while the left holds probably a *danta* or placed above the knee. Image from Kuttalam is shown with his *vahana mushaka*, carved below his pedestal. An image from the Someshwara temple, *circa* eleventh-twelfth century A.D. shows his trunk, turned to the left and touches the bowl containing *modakas* held in one of his hands. Someshwara temple *circa* twelfth century A.D. presents two Ganapatis, before the two Dvarapalas at the entrance. Here Ganesa is represented with the proboscis towards the left, touches the sweet balls held in his left hand while his right hand is placed on the thigh. There is however, no crown to adorn him but he wears an *angada*, *naga-udanabandha*, necklace and *anklets*. Another icon from Nagunur, *circa* twelfth-thirteenth century A.D. delineates him seated without a headgear. And lastly a two-armed Ganesa from Kondaparti, on the tank bund is also carved without a crown but with *danta* in the right hand and sweets in the left.

Dancing two armed Images

Dancing figures of Ganesa found from the early Gupta levels, are represented widely during the Gupta and medieval periods. According to various literature the deity is usually eight-armed but in the sculptural representations, the deity is shown even with sixteen arms. But in this pose he is rarely depicted along with two arms who appears mostly in the panel showing Saptamatrkas, Virabhadra, Nataraja and sometimes with his consort.

A dancing figure from Mathura, belonging to the early Gupta time in red sandstone, is probably the earliest example of this kind. In this sculpture iconographically there is not much difference in his usual features, pot belly, *ekadanta* and trunk turned towards left besides his dancing pose.

Another specimen of dancing Ganesa belongs to the Chalukyan time. This has been reported from the Mahadeva temple at Mukhed, which is carved on the exterior. With the right foot raised in dancing pose and the left placed on the lotus seat, he appears to have a pot belly, two hands broken and trunk turned towards the right and raised upward. Ganesa wears a *naga udarabandha*. The lotus on which Ganesa stands is fully blown with a beautifully carved stem. There

is another beautiful representation from Alampur which shows a dancing Ganesa (fig. 4) carved in the frieze.

III. Group representation

Ganesa, apart from his various independent depictions, is also figured in the group of Saptamatrikas and Navagrahas. Besides, his association with Siva in various forms is also noteworthy. Such representations are commonly found in the early medieval and medieval sculptures in India. In these specimens he is exhibited in various poses such as, standing, sitting, dancing or even fighting. Usual attributes in his two hands are a bowl containing sweet balls, *parasu, akshamala, mulakanda, danta* or a sweet ball. Rarely he is represented with his *vahana.* He is adorned sometimes with rich ornaments, a crown and also wears lower garment. His probosicis is turned left, right or hangs down above the navel and coiled at the bottom.

A Saptamatrika panel from Lakhamandal is carved beautifully with Virabhadra and Ganesa on the two extreme corners. This is a two armed figure of Ganesa with a *danta* or *mulakanda* in his right land and a bowl of sweets in the left. He has a *nagayajnopavita,* usual ornaments, lotus crown and a tiara. His proboscis is turned to the left, touching the sweet balls.

Two armed Ganesa from Baroli, which appears to have formed part of the group of the Saptamatrka figures belongs to *circa* eighth century A.D. This *asana* figure is shown with pricked up ears, prominent belly which rests on the ground, elephantine head and his left hand carries a *modakapatra.* He wears a *sarpayajnopavita,* hair band and simple ornaments. The trunk with a *modaka,* is curled on the left. This sculpture is small and roughly uniform in size carved in the regional style of Gupta art. In this representation we find the continuity of Gupta tradition particularly in its bodily form.

In a panel from Khajuraho Ganesa appears in the (pl. V) extreme left corner along with Virabhadra and Saptamatrikas. They are all shown with two arms standing in a row. While the figures of Virabhadra and Saptamatrikas are shown in dancing pose, Ganesa is found in *sthanaka* pose. He holds a *modakapatra* in his left hand placed near his belly and his proboscis which hangs straight rests on the *patra.* In another representation a two-armed Ganesa is shown dancing with Virabhadra and Matrikas. His right hand holds a *danta* and the left is in *katyavalambita* pose.

A medieval stele from the Mathura Museum shows Ganesa in dancing pose with Virabhaddra and Saptamatrikas. He is (fig. 5) adorned with a lotus crown, *katisutra,* necklaces, *kundalas* and *vastra-yajnopavita.* The deity holds probably a mulakanda in his left hand and a *modakapatra* in the right with his trunk turned left touching the *modakas.*

Ganesa's appearance in a Navagraha panel is indeed a very rare delineation. It is found in the sculptures of the medieval period particularly in Eastern India, although we come across a few such images from other parts of India also. Usually in the Navagraha panel, all the images of the planets are found standing side by side. In some examples, however, Ganesa is carved in the extreme right corner next to the sun either holding a *parasu,* an *akshamala* or a bowl containing sweets.

He along with the Navagrahas stands in a row either on a single full blown lotus or on a separate small lotus with their respective *vahanas* carved below. Ganesa is shown with a *jata-mukuta,* ornaments and *antariya.* He stands usually in *abhanga* pose and rarely in *dvibhanga* or *asana* pose.

The Navagraha panel from the ruins of Kankandighi (Pl. VI) West Bengal is perhaps one of the best specimens of this form. It is a rectangular slab made of black clay schist, datable to *circa* eleventh century A.D. Ganesa is placed at the extreme right next to the Sun. This is a two-armed representation, carved in high relief with figures of nine planets; *Ravi, Soma, Mangala, Budha, Brihaspati, Shukra, Shani, Rahu* and *Ketu* respectively standing in a row. An interesting feature is that all the figures stand on a single full blown lotus and the *vahanas* of the respective deities and floral decorations are carved below. Over their head there is an oval shaped halo bearing a lotus border and snake-head like designs between them. Ganesa stands in *abhanga* pose and wears a *yajnopavita* and short *dhoti* tied tightly with a girdle round his waist. He is adorned with a *jatamukuta* and beaded bracelets. His attributes are a battleaxe in the left hand and a rosary in the raised right hand.

There are only a few Navagraha slabs so far discovered which depict Ganesa with the nine planets as in case of the above. In all these representations he is shown almost with the same features except in the treatment of the figure and style. He, in these slabs, is mostly shown with a *parasu* in the right hand and a bowl of *modakas* in the left with his proboscis is turned to the left placed on the sweets unlike the above example which has an *akshamala* in the right hand.

A fragmentary slab from Kashmundi, West Dinajpur, two from West Bengal Government Museum collection and one from Indian Museum collection datable to the eleventh-twelfth century A.D. also corroborate this description. Another slab now in the Nagpur Museum shows Ganesa on the extreme left corner next to Rahu. This is not a very good representation which shows the figure of Ganesa extremely small and slim. In these exhibits the presence of Ganesa is very significant which may be due to the fact that Ganesa who is the remover of all evils (that may be the birth promise of the nine planets in respect of human beings), is believed to exercise a mitigating influence over the destiny of man, indicating thereby that he should also be venerated along with the nine planets whose vibrations by way of individual aspects brings good or evil to man in life. Shri J.N. Banerjea is of the opinion that "the beautifully designed long rectangular slab with the main figures inset in very high relief, appears to prove that the composition was an object for regular worship in times of *grahayaga* and not a door piece."

Relief figures of two armed Ganesa is also found in a number of scenes depicting Siva as Nataraja or Gajantaka. In these depictions a small figure of Ganesa is shown in one of the corners or in the background either as dancing, flying (fig. 6), standing or sitting and characterized by his usual physical features and attributes. Such representations, though rare, occur between the middle of sixth century and ninth-tenth centuries A.D.

Cave-I at Elephanta presents a very beautiful (fig. 6) Nataraja panel which is carved on the west wall of the main hall in northern portico. This composition shows Nataraja being accompanied by several figures of which Ganesa and Karttikeya are significant. Ganesa is seen above right of the main figure with battle axe in his right hand while the object in the left hand is not clear. This stumpy

figure is, however, devoid of ornaments and crown. Its proboscis hangs down right upto the belly and is slightly coiled round. Almost similar representation of Ganesa occurs in the temple of Sirpur, *circa* eighth century A.D.

A bas relief from Badami of early seventh century A.D. depicts Ganesa with Nataraja in the entrance of Cave-I, left to the pillared gallery. Ganesa stands at the feet of Nataraja with a very simple form, single pair of arms and a natural elephantine head. The figure is shown without ornaments and crown which bears a close similarity with the figures from eastern Chalukyan period. With a halo at the back, the deity has big ears, a prominent belly and the proboscis turned towards the right. His right hand carries a *modakapatra* while the left one hangs probably down.

Image of standing Ganesa from a Saiva Cave at Ravana Phadi cave at Aihole, *circa* late seventh century A.D. with Nataraja is also found accompanied by dancing Matrikas and a small Bhringi in the left vestibule. Here the deity stands in *samabhanga* pose having usual physical forms and is characterized by the clear folds of *dhoti* tied round his pot belly. Besides, he is also decorated with *mukuta*, pearl *yajnopavita,* armlets, necklace, bracelets and a waist band. His trunk touches the *dronapatra* in his left hand. The right hand carries probably a *mulakanda* or a lotus like object.

Besides, there are a few more depictions of Nataraja with two-armed Ganesa. A panel on the outer side of the north wall of the Swarga Brahma temple, Alampur, deserves mention here. This shows Nataraja with three musicians and Nandi at the bottom right, a man dancing in the centre, Ganesa and a female figures carved at the bottom. Above representation of the deity is very simple who is shown nude without any decoration and crown, dancing with two hands. His proboscis is turned to the right, raised up, above his right shoulder. There is yet another dancing figure of Ganesa from Kota (now in Gwalior Museum) shown with Siva slaying gaja. It (pl. VII) shows Siva's left leg rests on Ganesa's left palm. There is probably a *danta* or a *mulakanda* held in his right hand. Physical features of Ganesa, tally with the above description. A Nataraja panel from Jageshwar exhibits Ganesa seated at top left in *ardhaparyankasana,* who is characterized by his usual physical form, decoration and attributes.

Two-armed Ganesa has been very widely represented with Siva Parvati in various depictions. In these scenes the characteristic features of the deity, more or less remain unchanged. Ganesa appears in relief with Uma-Maheshwara, Vinadhara-dakshina murti, Siva-Parvati, Hara-Gauri, Gauri-sankara and kalyana Sundara. Besides, he is also rarely shown with Hari-Hara. The deity either sits in *ardhaparyanka* or stands in one of the sides below Siva Parvati, Rani Durgawati Museum, Jabalpur (fig. 7) although in two examples he is found dancing (Lakhamandal) (fig. 11) or fighting with Karttikeya (Indore) (fig. 8). His attributes include a *modaka* or *modakapatra, parasu, mulakanda* in his two hands, though his left hand is rarely found placed on the left thigh or knee. A few sculptures show his trunk placed over the *modakas* while in the rest it is turned to the left or right, raised up in the air or hangs down and coiled round at the bottom (fig. 7). He is usually depicted nude but in several examples the lower garment and katisutra are prominently exhibited. Ganesa is adorned with simple ornaments, single or multi stringed hair band, lotus crown and a vastra or a *naga yajnopavita.*

With these forms a tiny two armed Ganesa is found accompanying Siva-Parvati (Pl. VIII) in the temples of Lakhamandal, Ahichchhatra, Ahar, Baijnath, Jageshwar, Chanda, Khajuraho, Tikamgarh, Rani Durgawati Museum Jabalpur, Pedoli, Ghosai, etc, which generally range in date from sixth century A.D. to the medieval period.

In a stone panel of the time of Vishnukundins and that of early Pallavas, Ganesa is accompanied by Brahma, Narasimha, Vishnu-Lakshmi, Uma-Mahesa, Hara gauri, Sri as Srivastva, Mahishamardini and below there is Nandi. This oblong panel recovered from Peddamudiyam, kaveripakkam, Cuddapah, carved indifferently, is of great importance for the study of Andhra art and iconography. In this representation, Ganesa appears along with Uma-Mahesa and other deities as well- which is an interesting composition. Excepting the image of Mahishamardini, all the figures are two-armed. Ganesa is shown seated on a lotus seat in the extreme top-right who resembles to some extent a few Javanese figures with two soles of feet coming together. His trunk towards right touches the *modakapatra* held in his right hand. He wears a *dhoti* with linear decorations and a *mukuta*. His proboscis is turned right probably taking sweets. Other features almost tally with those as evidenced in other two-armed Ganesa figures.

So far as the significance of the representation is concerned J.N. Banerjea writes "the sun appears to be absent in this medley of divinities, and thus this plaque cannot be described as the cult emblem of a smarta practising *Panchayatana puja*. But there can be no doubt that whatsoever might have used it for his cult rituals in medieval times was actuated by a spirit of liberalism in which many of the cult deities and some of their aspects (cf. the Narasimha aspect of Vishnu and the Mahishamardini aspect of Durga) along with even Brahma were simultaneously his objects of worship."

Another unique example of a group representation is perhaps a lime-stone relief, preserved in the Siva temple in the Macherla area, Madugula, almost of the same period as above. It is one of the finest and typically alive (Pl. IX) representation of the family of Siva, who is shown seated, being accompanied by standing Parvati. She holds the baby Skanda on her lap. The presence of Ganesa in *Lalitasana* to his left is significant as it completes Siva's family. Though the deity is devoid of a crown, yet he wears a string like hair band with some decoration over his forehead. His right hand is placed on his right thigh, while there is a *modakapatra* containing full of sweets in his left hand, and the trunk is placed over it.

There is a tiny figure of Ganesa in Ellora cave 21, which shows Himavan giving his daughter in marriage, datable (fig. 10) to *circa* fifth century A.D. Here Ganesa is depicted with two arms in *dvibhanga* pose. He has a *yajnopavita,* beaded necklaces and a waist-band. His proboscis is turned to the right and raised up. Ganesa also accompanies the goddess Durga, Uma or Parvati in the sculptural representations who sits or stands with the Devi on her left. He is adorned with a string of pearls or a *jata mukuta,* necklaces, armlets, bracelets, anklets and holds a *parasu* or *danta* and a *modakapatra* in his two hands. A representation from Mathura depicts him seated (fig. 9) below the main figure with his characteristic features, halo at the back, *yajnopavita* and his proboscis rests on the sweets. Two figures of the deity carved with Parvati and Uma from Sonarpur (Pl. X) and Bangarh, respectively, in West Dinajpur, show him standing on a lotus

by the left side wearing a *jatamukuta* and *antariya* in the lower part of his body. These two sculptures are assignable to *circa* eleventh century A.D., which resemble in style the figure from kankandighi.

Running or flying Ganesa

On the ceiling of Badami cave III there occures a two-armed flying or running Ganesa figure in relief. He is flanked by some flying figures whose trunk (fig. 12) is raised upward left and the legs are indicated going upward right. In his right hand there is a bowl containing sweets while there is a broken tusk in the left. Besides his pot belly, surpakarna, single tusk, two intact hands, he is adorned with a beaded necklace and a *yajnopavita*. In this sculpture also, he is not shown with a crown and rich ornaments which are profusely found in the later images of the deity.

Playing Ganesa and Bala Ganesa

In the thousand pillared hall of the temple of Nataraja, Chidambaram there is a figure of playing Ganesa in the centre (fig. 13) of the pillars, belonging to *circa* twelfth century A.D. He is shown wearing a *jatamukuta* with his trunk towards the left, kneeled with left knee-placed on the floor and right foot in the front, as if to take start off for sport or fight. His left hand is kept over a pot and in his right he probably holds butter. The two playing hands of the deity are probably indicative of picturesque transformation of *Krishnalila* ascribed to Ganesa.

There are two significant and remarkable examples of Bala Ganesa from Vellore where he is found crampling in the same way as Bala Krishna. On one of the pillars in the (Fig. 14) Kalyana-mandapa of Jalakanthesvara temple, there is a striking figure of Bala Ganesa who holds a sweet ball in his right hand and the left rests on his seat. He wears a *mukuta* with profuse ornamentation, has single tusk with face and trunk turned to his right. As pointed out by Shri Sivaramamurti "this parallelism is very striking except that there is something quaint about Bala Ganesa whose trunk is, however, held up slightly to facilitate his crâwl. His *modaka* shifted on to his right hand takes the place of *Navanita* that Krishna holds". In another representation from Vellore both his hands are kept on his seat, having (Pl. XI) turned his face and trunk towards the left, he crawls like a baby. Here the figure is adorned with elaborate ornaments all over his body and a *karanda mukuta*.

As evidenced from the survey, two-armed Ganesa images are characterized by an elephantine head and a crude, disproportionate body originally devoid of any decoration, ornaments and even dress (Pl. 1) but gradually ornaments and dress were introduced, sometimes very profusely (Fig. 14). His physical form, however, has remained unchanged through the ages, excepting the number of hands and some local imagery.

In early Gupta sculptures of north India, the deity resembles more or less a Yaksha image, having slightly proportionate nude body with an ordinary or *sarpayajnopavita,* necklace and *anantakeyura*. The sculptures of Gupta period are neat and very well (Fig. 1) represented which show a development in the treatment of the body and also in the dress, beautifully incised with ornaments

to beautify the image. Moreover, the deity is adorned with a *karandamukuta*. The example from the Siva temple, Bhumara, is of great significance in that it has all the bell ornaments for his decoration. Another graceful and delicate figure of Ganesa from Samalaji (Fig. 2) shows richness in ornaments and dressed worn by the deity. But, instead of crown, a beautiful string of pearls decorates his forehead. The well represented image from the Gadagnath Temple, Jageshwar is fully developed iconographically, wearing a crown studied with *balendu*. This form with hands intact, is particularly of great importance.

In north, almost all the figures of the deity are found to hold a bowl full of sweet balls in the left hand, being touched by the proboscis. It is important to mention here that in a later representation, Ganesa holds a rosary and a bettle axe (pl. VI). Most of the sculptures carry a *modakapatra* in the left, sometimes also a pomegranate and the right hand is in *kataka* or *simhakarna* pose or placed on the thigh. The *yajnopavita* that he wears, hangs across the chest left to right. The proboscis is turned towards the left (Pl.I -XI).

In South, there is hardly any change in the treatment of the physical features but the deity in its early stages is carved with a lotus crown (Fig. 3) The earliest figure is represented in the same form as in the north but with pearl or beaded *yajnopavita* and ornaments. The bowl held by the deity is slightly conical or rounded which is flattened in the north.

In later images of the region we do not find any striking difference excepting the crown which replaces the lotus crown or a string with some floral decoration. Besides, other features which are not only common in the early as well as the Gupta period sculptures as at Mathura, Udayagiri, Bhumara and Deogarh but also met with in the art of the Salankayans of Vengi, Vishnukundins of Vijaywada, Madugula and Peddamdiyam in the earliest carvings of Eastern Chalukyan period which very closely follow the Western Chalukyan traditions. Therefore, along with the gradual development in physical form there emerged an important stage of development as far as his decorations are concerned. Introduction of the crown is one of the important (Pl. IV, XI) characteristics which was distinguished in each school through some special distinctive features.

The lotus decoration rising above the temples of his head, took the form of a *jatamukuta* in the north. the *ratnamukuta* in the Chalukyan area and the *Karandamukuta* in the Tamil region. As pointed out by C. Sivaramamurti "during the earlier stages we find that Ganesa in the Eastern Chalukyan territory lacks the crown and has just a lotus peeping out over his temples as in early specimens of this image in Western Chalukyan area and further north. But by the time of Gunaga Vijayaditya the influence of Orissa is obvious and it may be noticed that the *Jatamukuta* is very prominent. The Chalukyan tradition of bells is, however, observed here."

In some instances, Ganesa wears a *nagaudarbandha*, *yajnopavita* which is shown from right to left (*prachinaviti*) (Fig. 12), bowl held in the right hand and the trunk sometimes goes upward left or also hangs towards right (Fig. 6, 8 & 14). Such figures were well modelled with beautiful ornaments, dress and crown.

Thus the study of two-armed figures of Ganesa reveals that these were not confined to one particular region or time but were almost reported from all parts of India either independently or in association with important deities or accom-

panying a group of minor deities. In plastic representation, he combines, the animal as well as human elements and is usually carved subservient to his divine parents in the *Saiva* temples on the decicatory block and above it at the entrance to *saiva* temples probably to serve as a protector of Siva's shrine. In south each shrine in a Siva temple is dedicated to Ganesa—who is a concept of popular heiratic origin.

Ganesa is an embodiment of strength and wisdom, guardian of human lives and guide to their fortune. The deity placed in the special charge of Siva's *ganas*, is considered to be the immemorial lord of the *ganas* (Gana+Isa). *Gana* implies a *pramatha*, a *bhuta*, a yaksha or a *rakshasa*—indicating a deformed or ugly looking body—deviating from the rules of *Brahmasutra*. In art forms these *ganas* are apparently shown deformed with various contortions and abnormalities and they are ascribed to create obstacles in the affairs of man which are opposed to the normal behaviour or dispensation of nature.

It is however, significant to note that no *silpa* text, mentions Ganesa as having two arms. Although the *Vighneswara pratishtha vidhi* describes him two-armed, carrying a *pasa*, representing desires and a *vajra* to serve as means to destroy them. According to *Sukra-niti sara* he possesses in his two hands *madhukarkatika* or *bijapura* or *jambira* (different kinds of lime, citrus, medica etc.) and *utpala*—the lily or lotus. The rules of *Silpa Sastras* prescribe for him at least four hands. Some scholars think that these two-armed images might have been conceived at the initial stage of evolution of Ganesa from a Dwarapala till he was elevated to the position of an independent deity. But contrary to this view we get a number of examples in stone with a single pair of arms even from the later periods of sculptural art. Further, it has been suggested by several scholars that these two armed icons might represent him as the lord of the *ganas* to suit his position as a Yaksha Dwarapala. Coomaraswamy thinks that "Ganesa is undoubtedly a Yaksha type by his big belly and general characteristics but he is not cited by name in any lists."

Two-armed Ganesa does not appear at the entrance of the temples only but his images occur usually in the temple niches, lintels, panels, door frames, navagraha slabs, friezes, either independently or accompanying some deities in standing, dancing or seated posture. His attributes in two hands are *modakas*, *modakapatra*, pomergranate, radish, *parasu*, *akshamala* or a broken tusk. Therefore, in the present context we cannot simply assign him the position of a Dwarapala. These figures might indicate his position as a subsidiary deity whose presence in temples is intended to depict him as a *vighnasaka* or a *siddhidatta*. Even in the present day Ganesa is invoked before performing any auspicious function. He is still conceived as a friend who is "exempt from the ceremonial rules of divine comportment, which after all, are the concern of the celestial dignitaries who govern mankind not of a deity living among the folk as a friend."

In Hindu art and religion sense of beauty and symbolism played an important role in artistic creation of the sculpture. Mackdonell is of the opinion that the deities were shown multi-armed not only to hold characteristic symbols for their proper identification but also to depict their superhuman power. In ancient days there were several Hindu gods and goddesses who possessed only a single pair of arms and one head. According to him such images were identified by their *vahanas*

and *ayudhas* attributed to them to give an individual form or existence. He writes that "when the ancient Hindu artists began to represent the vedic deities in stone and metal they were faced with the necessity of individualizing their undifferentiated forms. They could do so in two ways. They could make the god recognizable by representing him with his *vahana* (which is a vedic conception) as a distinguishing mark, while giving the god himself a normal human shape with one head and two arms" "We may add that the idea of multi-head and arms is not completely unknown to the artists and in the vedic literature Agni is said to have three heads and the creator Visvakarma was also described as *Visvabahu* and *Visvatomukha.*

Some scholars however, believe that the number of hands in an image represent the number of attributes belonging to the deity. Rao points out that "larger the number of hands, the more numerous are the attributes conceived, and the image with many hands is considered to be *tamasic* in character. Similarly, the less the number of hands, the less numerous are the *gunas* conceived; and the image may thus be made to approach as nearly as possible the description of the attributeless *Brahman.* Even in image worship there are thus different grades of evolution. An image, therefore, has to be understood to be a symbol meant to keep before the eye of the worshipper certain attributes of the deity he undertakes to worship and upon which he desires to concentrate his thoughts".

Ganesa's two-armed figure probably indicates his status as a demi-god who did not have the superhuman strength of the divine being. To depict his subsidiary position of a deity he was probably shown with two arms whose presence in the temple was more or less as a semi-divine being. In fact the multiplication of arms denotes capability to exercise divine power and activity. Moreover, the presence or absence of extra arms is subject to definite rules. Lastly, theological considerations were also important in deciding the number of arms. These two armed figures did not represent his omnipresent and omnipotent aspect rather it exhibits the figure as a demi-god whose admission in Hindu pantheon and the process of gradual development in rendering him the exalted status of being worshiped independently and even prior to the other deities in the group is as the god of benevolence (*vighnanasakam*) and bestower of good luck (*Siddhipradam kamadam*). Thus his standing, seated and dancing figures with a single pair of arms present him as a protector, sustainer, teacher, guide, leader or a guardian who shares his daily lives with his hosts as a subsidiary deity. In the temples of north and south India he was, therefore, entrusted a guardianship as an auspicious symbol of *vighnanasaka* and *siddhidatta* from early days, though he was not given equal status with the temple deity in respect of divine powers.

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Mushroom Paintings in Bagh Caves

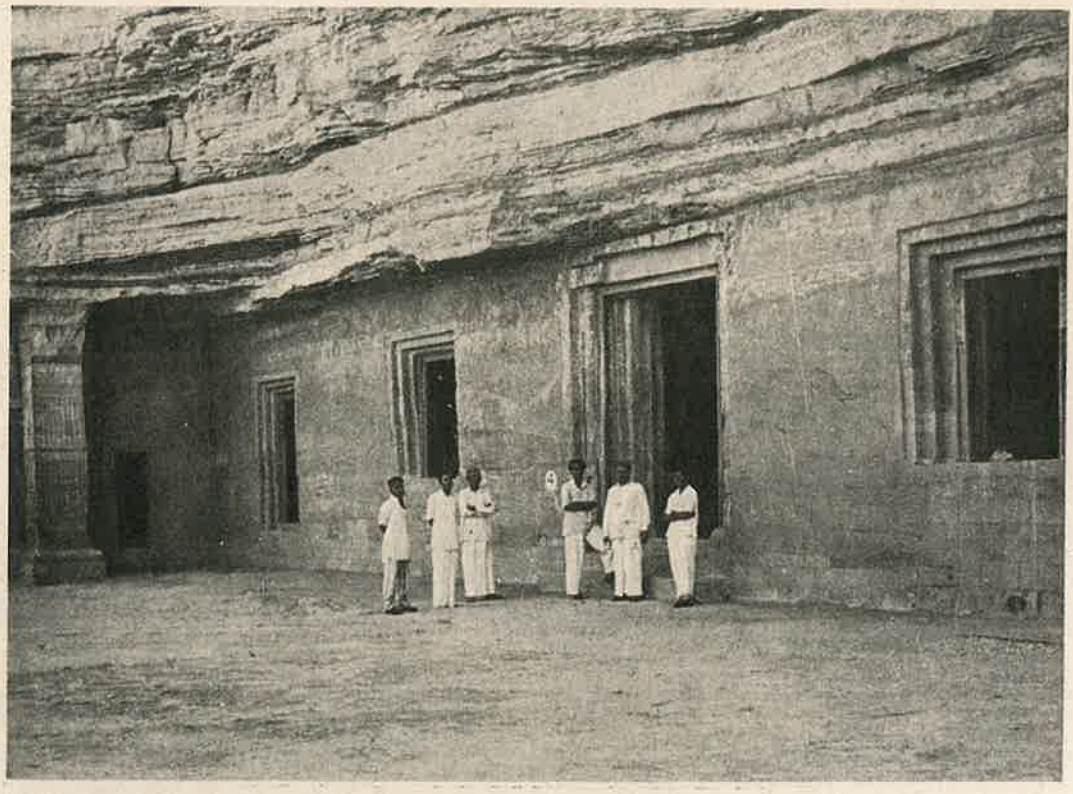
M.M. Payak

BAGH (22° 22′ North Latitude, 74° 48′ East Longitude), a small town in the Dhar District of Madhya Pradesh, has attracted the attention of Archaeologists, Painters and Historians because of the Buddhist Caves nearby. The Bagh Caves are not so extensive and elaborate as the more or less contemporaneous Ajanta Caves near Aurangabad in Maharashtra. Furthermore, the former have suffered greater damage through the centuries because of the fragile reddish sandstone hill range in which they were excavated.

The iconography at Bagh includes both sculpture and painting but the former is rather sparse. The caves were created and carved by the Mahayana Buddhists in the second half of the Fifth Century A.D. Not more than six have survived; others have literally caved in and careful digging and piecing together of the surviving fragments could unearth valuable historical material indeed.

Among the surviving ones, caves numbered 2, 3 and 4 show paintings in various stages of preservation. Especially, scenes representing important personages with common men and womenfolk have almost faded away because of the exposure to elements, even though glass panes were erected over them by the Archaeological Department of the-then Gwalior State. Cave No. 4 (Fig. 1) had a variety of natural objects painted on its ceiling. From the point of view of

BUDDHIST CAVE No. 4—BAGH, MADHYA PRADESH (Fig. 1)



painting, it is the most noteworthy cave. Indeed it was known as *Ranga Mahal* (palace of colour).

The technique of painting, like Ajanta, is of *tempera* type and not done in *fresco* style, as is generally assumed. The former is liable to peel off. Ravages of time as also vandalism by transient residents (*sadhus*, saints, etc.) as well as visitors have contributed to their deterioration. More destruction occurred in the wake of removal of the vegetation cover of the overlying hillock during the early sixties.

J. Ph. Vogel provided the following iconographic description for the monograph of Marshall on Bagh Caves: "Some good floral and foliated scrolls are faintly visible in the back row of pillars in Cave No. 4. The decorative frieze which once ran round the walls of the *vihara* has been partly preserved. It consists of an undulating course of stems of lotus plants with leaves, buds and flowers interspersed with various kinds of fruits, birds, animals and human figures. The paintings which decorated the ceilings of this as well as other caves have well nigh completely vanished. As in the case of Ajanta they mostly consisted of squares inset with birds, animals and bunches of leaves and fruits and in some cases concentric cirlces."

This paper highlights the fact that to the various objects painted on the ceiling of Cave 4, and as enumerated by Vogel, must be added higher or Macro-Fungi mushrooms too which in the writer's view have hitherto gone unobserved or even if observed, no comments have come forth.

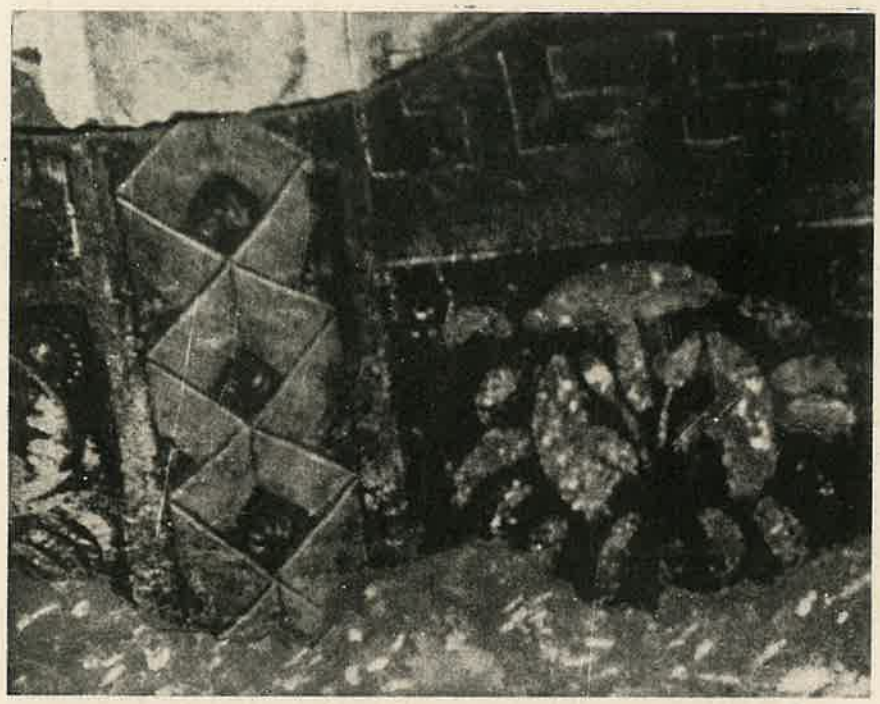
The objects have been so painted on the ceiling that they are sharply set off by broad stripes or bands. Intersection of the bands at right angles delineates the square enclosures which feature within them the various natural objects. A closer enlargement shows three squares; (Fig. 2) the central one depicts a peacock and is flanked on either side by two insets featuring mushrooms mainly. The mushroom scroll on the right is demarcated from the peacock one by a band having a greenish-

OBJECTS PAINTED ON CEILING ON CAVE NO. 4 (Fig. 2)

DETAILS FROM CAVE NO. 4 INCLUDING MUSHROOM INSET (Fig. 3)

blue set of stripes crossing at right angles in such a way that a three-dimensional cubical pattern within the band emerges. The left mushroom inset, however, is separated by a reddish brown band of same width but featuring bold white circles only. Perhaps, the band had some additional ornamentation within it but it seems to have faded away. Elsewhere, the square scrolls are bordered by bands or stripes which depict radiating lines (like light rays emanating from the sun), solid circular white discs encircled by dots or other geometric and ornamented patterns. The uppermost band common to the three squares has a reddish brown colour and depicts a uniform, right-handed, sharply angular, spiral pattern which also has a three-dimensional appearance.

The left mushroom inset is shown enlarged in Fig. 3 and the right in Fig. 4. Both panels show the same arrangement and same colouring of the three plano-convex basidiocarps. The colour is brick-red with a tinge of pink. They surround what appear to be two immature, unopened fructifications. It is noteworthy that the hymenium (gills or lamellae) is not visible in the three fully-developed basidiocarps. In both the panels the five basidiocarps are delineated as arising from a common point suggesting depiction of what might have been a while mushroom colony. The colour of the stipes in identical to that of the pilei. Surrounding the fructifications are objects which resemble floating features in pairs mostly but some single ones too. A few are in dark swarthy colour but others show the same colouring as the mushrooms. Similarly, a few dark streaks or lines are evident at the point of origin of the mushroom fructifications. Perhaps it is the base colour over which the brick-red coat might have been applied subsequently. And in the black floating feathers the subsequently-applied colour might have faded away as it possibly has in the basal part of the basidiocarps. Be that as it may, what has survived leaves little doubt that these are objects denoting macro-fungi.



MORE DETAILS FROM CAVE NO. 4 (Fig. 4)

The delineation of the mushrooms is sharper in Fig. 3 than in Fig. 4. The latter has been painted in softer outlines. In addition, interestingly, the colouration of the basal part of the fructifications is better preserved than in Fig. 3. These two scrolls represent not only by far the best preserved and excellently delineated mushroom squares but also constitute the sole surviving ones. The next mushroom panel (Fig. 5) has suffered considerably but the remains are convincingly identical to those depicted in Figs. 3 and 4 with one difference. The gill area or the rim is whitish while the remaining part of the pilei probably had the original colouration of the same type as is seen in Figs. 3 and 4 but has now become much more faint.

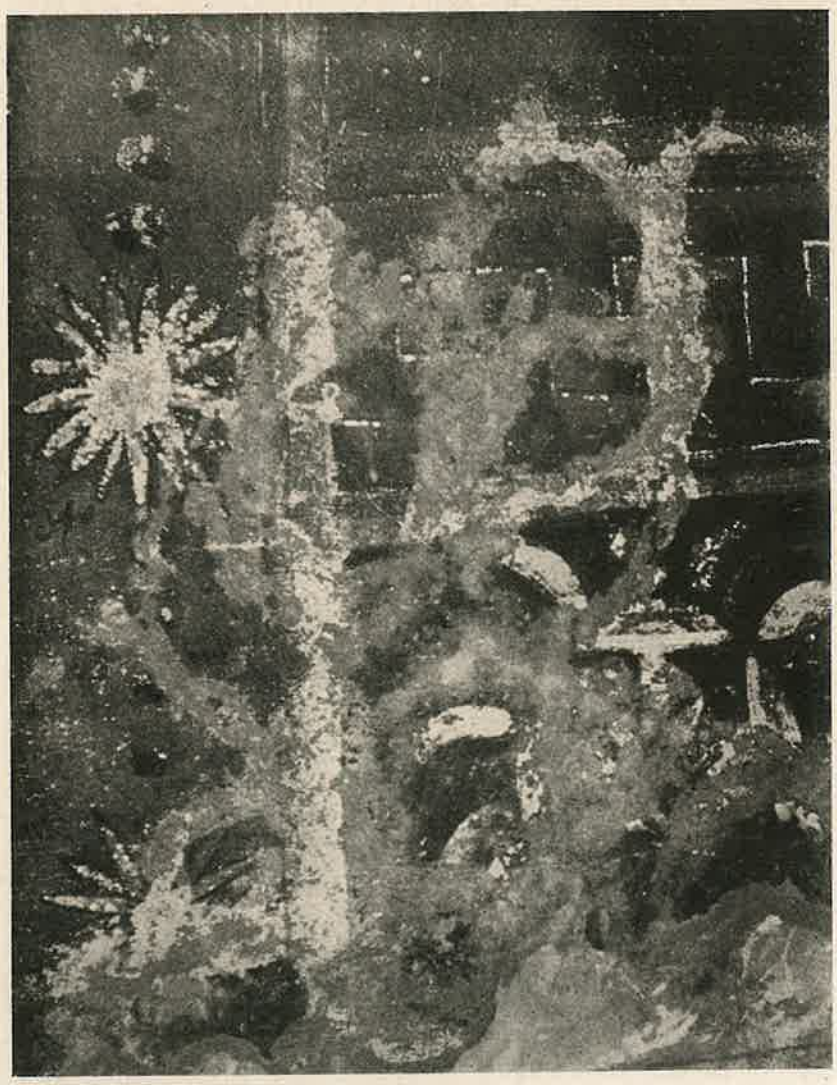
In the final panel (Fig. 6), unlike the previous three, mushrooms do not figure as the major component of the panel. Here the main object is a fruit twig having two fruits at the base on opposite branches and five at the apex. Two mushroom basidiocarps flank the first twig. The colour of the disc-like pilei is dark chestnut brown having a white rim and a white stipe. They seem to have been fitted with adequate support in a tri-lobed, broadly hemispherical, swarthy brown, bowl or dish. This bowl figures in non-mushroom square insets also. Fig. 7 is one such example which shows an open flower and two buds fitted and supported in a bowl in an identical fashion to that of Fig. 6. The presence of a trident like structure at the base of the bowl in both Figs. 6 and 7 suggests the employment of a device to hold the objects 'in place'—flowers and fruits on their stalks and mushrooms on their stipes. Probably the objects might have been inserted in a central hole or pore of the tri-lobed bowl emerging out of its underside as a trident. The two mushroom fructifications in this scroll by their form and colour appear to belong to the group of mushrooms known as Boletes (genera *Boletus*, *Suillus*, etc.).

Each corner of the square is ornamented with a bold white disc which in turn is surrounded by a set of fine dots. The device appears in many panels painted

at Bagh. Examples of this artifact can also be observed in Figs. 2 (peacock inset), 4 and 7. Could it be the *Dharma chakra* so much revered by Buddhists but not represented in iconography so simply? Its depiction in a majority of square insets on the ceiling might also suggest it to be a symbol of *Surya*, the sun—a most appropriate symbol for a dark cave. The fruit twig shown in Fig. 6 has been observed in paintings at Ajanta also. But to my knowledge no botanist has yet come forward to identify the plant according to the modern canons of botanical nomenclature.

The lotus plant, its flower in particular, occupies a pre-eminent position in Buddhist iconography, indeed in all Indian Art. Naturally, at Bagh too, its predominance is not unexpected. As has been commented upon by Vogel (with black and white line drawings. an undulating stream of stems of lotus plants with leaves, buds and flowers was painted as a magnificant frieze on the walls of Cave 4.

It is premature to guess at the identity of the mushrooms depicted in Figs. 3 and 4 though those in Fig. 6 could be considered as Boletes. Further research as to the role that mushrooms might have played in Buddhist worship or ritual



ANOTHER MUSHROOM PANEL FROM CAVE 4 (Fig. 5)

FINAL MUSHROOM PANEL FROM CAVE No. (Fig. 6)

A MUSHROOM PANEL WITH A BOWL, IN THE MANNER OF A FLOWER VASE—CAVE 4 (Fig. 7)

is necessary. Nevertheless, some comments as to their significance are in order.

Wasson, a pioneer and distinguished Ethno-mycologist, has stated that "....in India, according to one school, the Buddha at his last supper, ate a dish of mushrooms and was forthwith translated to Nirvana." The following narration of Humphreys is an elaboration: "Therefore, the Buddha proceeded to Pava and halted at the Mango Grove of Cunda, the blacksmith. Cunda invited the Master and his brethren to dine at his house the following day. For this purpose he prepared a special meal for Him and it is sometimes said that the Buddha died thereof. The word used for the principal ingredient of this dish means pig's flesh or perhaps pigs' food such as truffles and more than one writer has pointed out the absurdity of taking this literally." The words *sukar madava* are interpreted by the Hinayana Buddhists of Sri Lanka as mushrooms (truffles in Humphrey's language) meaning what is meat to the pigs (Wasson).

Archaeological and scriptural evidence indicates that the ancient Aryans and even their predecessors, the Harappans of the Indus Valley, did have at least a nodding acquaintance with these novel and at times bizarre organisms, the Fungi. Wasson has proposed and presented massive evidence that the Rig Vedic hymns in the IXth *Mandala* dedicated to SOMA suggest its source to be a mushroom—*Amanita muscaria*. Likewise, according to S.M. Rao, the Indus Valley Seals represent 12 to 20 pictographs which includes insects, birds, scorpions, mushrooms, fence reptiles, pipal leaves, dogs and trees (Murthy).

The sudden appearance of mushrooms on the ground after rains, thundershowers or ligthening has aroused awe and wonder. One example from the *Meghdoot* of Kalidasa is worth citing. Stanza 11 in part runs as follows: "Kartum Yaccha Prabhavati Mahimu*chilindhram*vandhyam Tacchutva te Sravansubhagam Garjitam manasotkah....." ("And on hearing that thunder of thine which is pleasant

to the ear and which can make the earth overgrown with mushrooms and fertile...". The italicised part in the compound Sanskrit word quoted above shows that Kalidasa used the word *Shilindhra* for mushrooms. If Kalidasa flourished in a period preceding the fifth century, as some scholars believe, then the idea that he might have inspired at least indirectly, some of the Bagh paintings depicting a variety of animate objects especially mushrooms, may not be so far-fetched after all. *Avanti*—the modern-day Ujjain, does not lie too far from Bagh.

It is undeniable that the ancient Indians were better observers of Nature, *Prakriti.* Indeed the Buddhists who had a hand in creating Bagh and Ajanta Caves must be credited to be keen observers to paint such a riot of natural objects so vividly and in the process evolve peculiar, little-studied compositions and decorative designs. Thus the animate objects painted at Bagh include not only flowers (especially Lotus), foliage, palmate leaves, fruits and birds but also mushrooms.

The view that mushrooms were used as a decorative motif is reinforced by what Cousins wrote in the chapter 'Aesthetical' for the Monograph on Bagh Caves: "Elesewhere on the ceilings of cells and passages there are challenging traces of fresco designs associating *all the kingdoms of animate nature* with the general, social and devotional idea that coordinates the entire decorative scheme at Bagh...." (italics author's). Further: "Here the rhythmic element is at its highest, sweeping the kingdoms of nature into its vortices of joy, asking only that they be content, without the precedence of quantity, to take the place in the onward sweep of the *Ananda* (bliss) of creation." Thus the attainment of Bliss implied knowledge and contemplation of Nature (*Prakriti*).

Lord Buddha had impressed upon the monkhood to avoid indulgence in tasks such as painting though the prohibition did not apply to the *Grihasta* or the 'householder'. As Dhanapala has stated: "Even the discouragement he placed on the monk went only as far as paintings of men and women and did not extend to decorative designs formed of flowers and leaves." And surely the Master, as the Bagh paintings show, would not have wished exclusion of mushrooms.

So far one of the major roles ascribed to mushrooms in the ehtno-mycological literature has been the divinatory one—communion with God through the mediation or partaking of hallucinogenic or psychotropic types (Wasson). In the history of Mycology their use as an article of food or as poisonous ones to be avoided or to be misused with deadly effect also figures prominently. Among the many documented by Wasson, the poisoning of the Roman Emperor, Claudius in 54 A.D. by the use of *Amanita phalloides* is quite well known.

The presence of mushroom paintings at Bagh, in the light of the foregoing discussion, however, suggests a new use—decorative or ornamental alone or in combination with other natural objects. Possibly they were used along with flowers with or without foliage in shallow bowls or dishes in the same way as cut flowers or other plant parts are kept in vases or dishes for beautifying the living quarters in the present times. □

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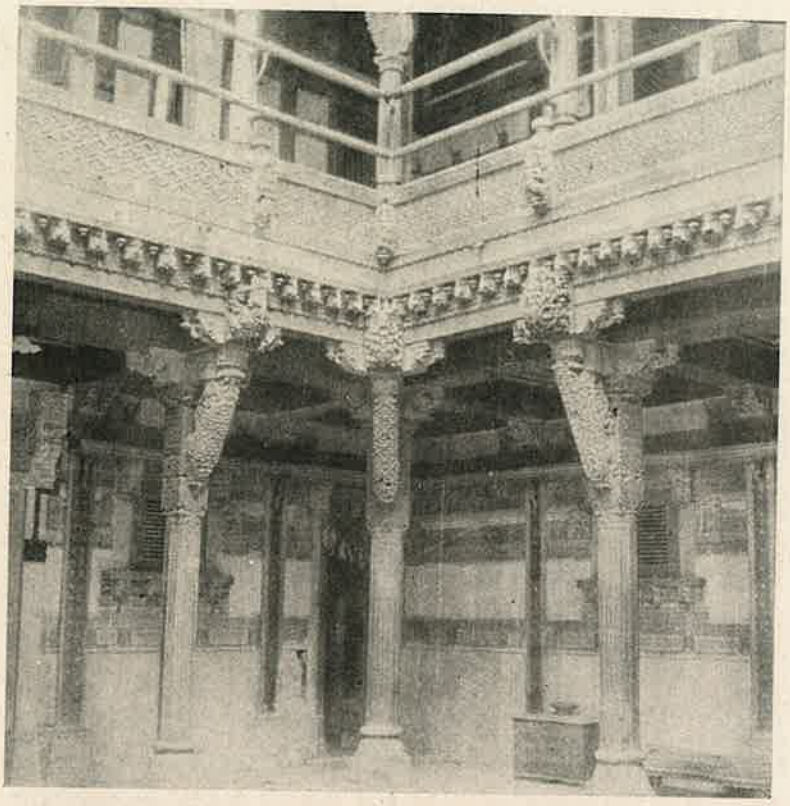


THE COURTYARD COMMONLY CALLED 'CHOWK' WAS ON ALL THE FOUR SIDES SURROUNDED BY A VERANDAH KNOWN AS 'RAVESHI' WITH WOODEN CARVED DECORATIVE BEAM BRACKETS, PILLARS, LINTELS-NICHES etc.

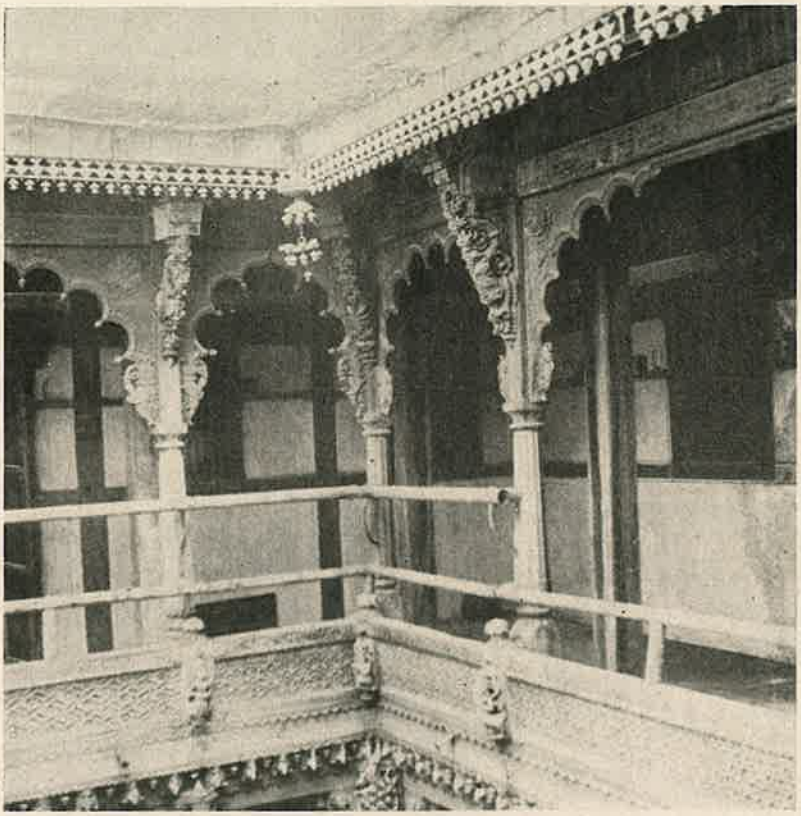
Significance of Decorative Wood Carvings in Gujarat Havelis

Charu Smita

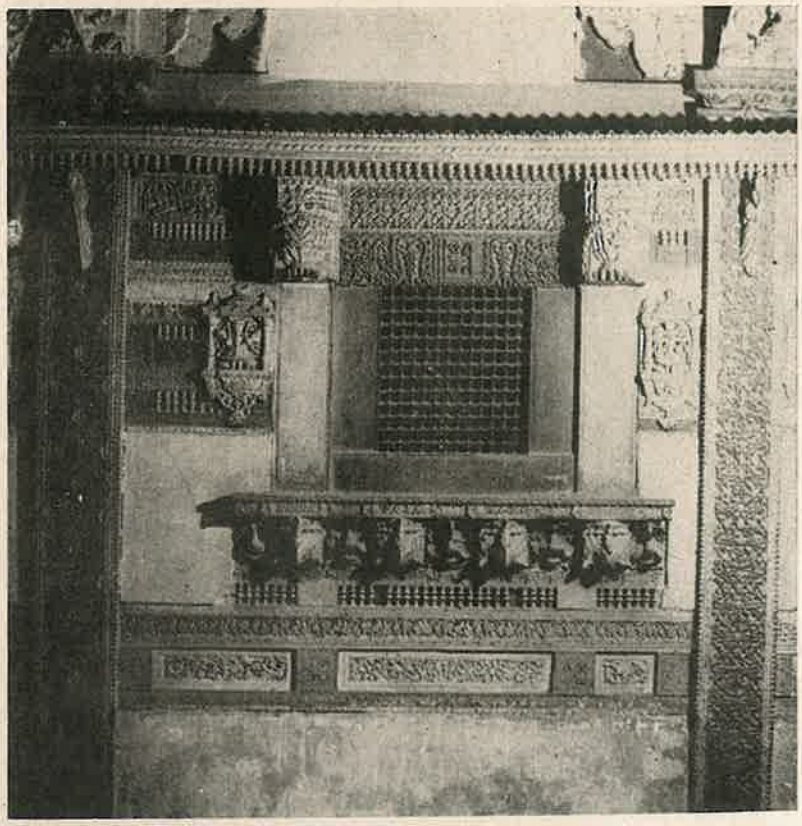
DECORATIVE wood carving in relation to architecture is of very old descent, although there are no surviving examples of past works of great antiquity due to the perishable nature of the material. Even today the traditional dwellings and temples in many parts of the country carry so much of architectural wood carvings.

A distinct relationship can be established between the architectural wood carvings and the conceptual structures in every part of the country, wherever such wood carvings occur. There are variations not only in terms of designs, motifs, usage and the decoration but also, the kind of wood used varies from region to region, depending on the quality and the nature of wood available in any particular area. The craftsmen always try to make use of the raw material available locally to reduce the cost of transportation.

In Nadiad district near Ahmedabad, a number of houses still represent fine examples of traditional wood carvings. I had a chance to see a few of traditional dwellings in these districts and studied architectural carvings in two of these dwellings very closely, in Vaso, a village in district Nadiad. The analysis is based on the study which was co-related with the textual material related to Indian myth, legend and religion, along with social norms prevalent in the area.



THE WOOD CARVING ON THE FIRST FLOOR VERANDAH LEADING TO MEN'S AND WOMEN'S ROOMS AND THE GUEST ROOM DREW PARTICULAR ATTENTION OF CARVERS—BY TRADITION

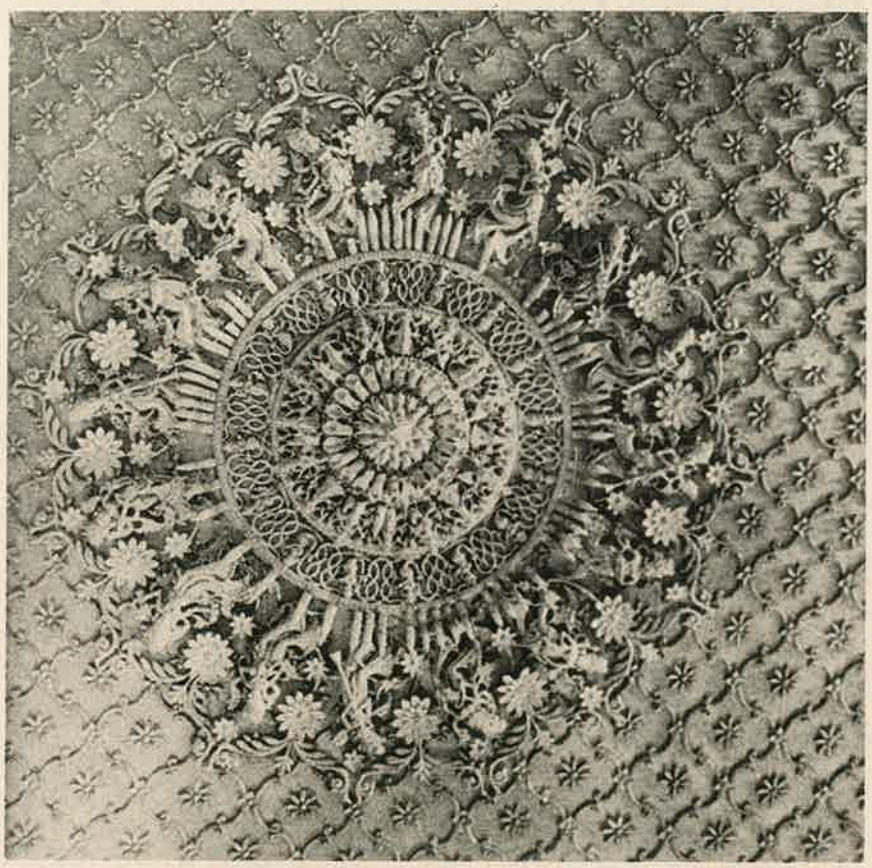


THE DECORATIVE PANELS CAN BE IN HIGH RELIEF OR LOW RELIEF WITH JALI WORK LENDING EXTRA RANGE

The dwellings under reference belonged to the people from the upper strata of the society like jagirdars, who apart from having the social status had the wealth to spend on decorative architectural carvings. Craftsmen from time immemorial have enjoyed patronage of the royalty in the cities and of the jagirdars in the villages. The carpenters of the village who, apart from making household items of furniture were engaged, from time to time, for making the rathas (charriots) and parts of wooden architecture. The houses were commonly called havelis. Normally in a village there would be one or two such havelis. The Havelis had the typical architectural plan common to all the houses of the upper castes

VERANDAH BRACINGS—AND PILLARS HAVE CARVED FIGURES OF YAKSHI MITHUNA — GODS — GODDESSES, KRISHNA, GARUDA AND SO ON

A PLAQUE SHOWING A DANCING FIGURE ON THE SIDE OF THE MAIN DOOR



THE DEWAN-KHANA OR GUEST ROOM GETS THE MAXIMUM ATTENTION IN DECORATIVE CARVINGS— INCLUDING THE CEILING—USUALLY DEPICTION OF RASLILA THEME

in the village. The basement and foundation of structures were built of laterite but the other portions such as columns, beams, brackets, posts, balconies, floors and the overhanging roof were all built of wood. Even on walls use of laterite minimised by having the three planks of wood separated by rows of laterite in the lower half. The upper half of the space was partly utilised for windows and niches and the rest for doors.

Before going into the analytical details of the carvings of the Haveli, it is important to describe briefly the structure of the Haveli. The structural plan was such, that there were two separate wings one for men and the other for women. The courtyard in the centre commonly called as "chowk" was on all the four sides surrounded by a verandah known as 'raveshi' which led to the men's and the women's quarters. The Haveli usually had two entrances, one leading to the men's quarters and being the main entrance of the dwelling. The other entrance being on the side, which led to women's quarter or to the inner rooms of the Haveli. The men's and women's quarters were called: *Khadki* and *Parsal.* The passage to the first floor was also separate from those to the Khadki and the parsal. The first floor quarters were called as *Khadki Ka medo and Parsal perdedo. Khadki ka medo* led to another room called *Diwan Khana* (a room for the very special guests). The main entrance naturally faced the North, and the side entrance towards the West. The deities of the house were placed in the corner room in the East.

Thus barring the foundation structures the Haveli provided ample opportunity to the craftsman to show his workmanship. Not only the quality of workmanship but also the motifs and the deities represented varied in different parts.

Wood carving was either high relief or low relief with the sculptures representing the ritually important deities, or figures such as gandharva, and other beings from mythology.

Every *Hindu* dwelling no matter how small has a small portion set aside as Pooja room. The placement, of local deities and the other gods, who are worshipped in the home reduces the necessity of going to the temple daily to perform everyday worship. It is mainly around this area that the architectural wood work is elaborately carved. But wood with the same architectural utility all over the Haveli is carved with the most beautiful ornamentations in certain parts of the haveli only while in other parts, although it is used for the architectural purposes it is worked-over with simple carvings or at times left just plain without any carvings at all. Wherever the architectural wood is carved, the speciality of the woodcarving lies in the shape and design of the figures; the harmonious blending of figure with the archi-

WOOD CARVED PLAQUES ON THE FOUR SIDES OF VERANDAH BRACING INCLUDE VARIOUS ICONOGRAPHIC FIGURES— INCLUDING GANESA

tecture. The carvings on the facade, columns, struts, beams brackets, bracings, pillars, jambs, lintels, posts, riches are remarkable for their elegance and beauty. The wood carver's attempt is to combine sculpture and ornamentation with the architecture.

The Matasya Puran recomends that every house should have the door frames of carved wood as a sign of welcome to the guest. This may be the explanation for the carved wooden frames, balconies supported by brackets apart from the doors in the Haveli. On the door frames Ganesh motif is carved in the centre apart from the floral decorations on the sides. The guests in the Hindu tradition have been given the status equal to God. It has been a part of Indian tradition to offer the best of cloths, food and sheltar to the guest. This tradition has been variously exemplified in the Haveli, apart from the main entrance, which has beautifully carved musicians on the balcony support. The *Dewan-Khana* guest room is exquisitely carved with Raslila scenes on the ceiling, also figures of Krishan and Radha on the four corner pillars. The balcony facing the main entrance has a carved mithuna couple followed on the left by the flying gandharvas playing on different musical instruments. The mithuna couple signifies that traditionally not only the temples (the abode of gods) but also havelis (the abode of man) had the social sanction of having mithuna couple at their main entrance.

An important observation to be made in relation to the above is that nowhere else in the haveli carved amorous couples are repeated, corroborating the explanation that this particular carved figure symbolises the living together of a man and women under one roof, related to each other through marriage; sanctioned by the society to have sexual relations. Their relationship is not frowned upon but is celebrated as shown in the friese of flying gandharvas. The dwelling is the *grah* where couples living together observe all the norms laid down under *grahasthashram.* The same is the explanation for the other carvings which relate either to cosmic conception of fertility cult or else prosperity. The dwelling is considered, principally, the abode of common people, who indulge in sexual activity for the purpose of procreation with full sanction of the gods; shastras and the society.

Another portion of the Haveli which has significant carvings, is the *chowk,* Chowk is the centre of all the cermonial activities in the dwelling, structurally it is the open space which divides the men's quarters from the women's quarters. Standing in the centre of the chowk, one can see the external facia of the balconies on the first and the second floor. The ornamentation of the wood carvings follow a rhythmic pattern from the ground floor to the second floor balconies. In a cross-section on each side, starting from the second floor, the external faces of the boundry wall has Ganesha carved in the centre, on all the four sides. This is followed by the *Makar* motifs forming the arches on the first floor, the extension of the posts in *Kamdhenu* motif. The edge of the boundry has small kalash-like hangings carved in wood all around. The external facia of the wooden arches also have the sun motifs on them. The wood carvings on the ground floor are very fine carvings on all the columns, strats, beams and brackets.

The verandah, the *Raveshi* which acts as a backdrop for the chowk, on all the four sides again has high quality wood carvings. As described before the entrances to the haveli are from the north and the west, consequently the architectural

supports in the East and the South verandah have got more attention of the carver and show a great deal of craftsmen's skill and art.

Maximum number of plaques in the shape of miniature temples are in the Eastern side, the portion of the haveli which serves the two main functions of having the (*Pooja Ghar*) and the storage room (*Kothar Ghar*) *Bandhar Ghar*. In Hindu mythology, since Hindus were traditionally dependent on agriculture, the crop was considered to be ritually very significant. Worship remains incomplete until the gods are offered grains, raw as well as cooked. All that is produced is considered to be by the grace of gods. This offers the anthropological explanation of exubarant expression of art through woodcarvings in the eastern verandah of the Haveli.

The number of plaques on the four sides of verandah bracings are thirty of which ten are in the eastern verandah, eight in the western verandah, eight in the southern and four in the Northern Verandah. Various iconographical figures and scenes are carved.

Ganesha is carved on all the sides except the side where the Pooja room is located. This is not accidental but is deliberate. Because Ganesha is worshipped before the principal deity but not along with the main deity.

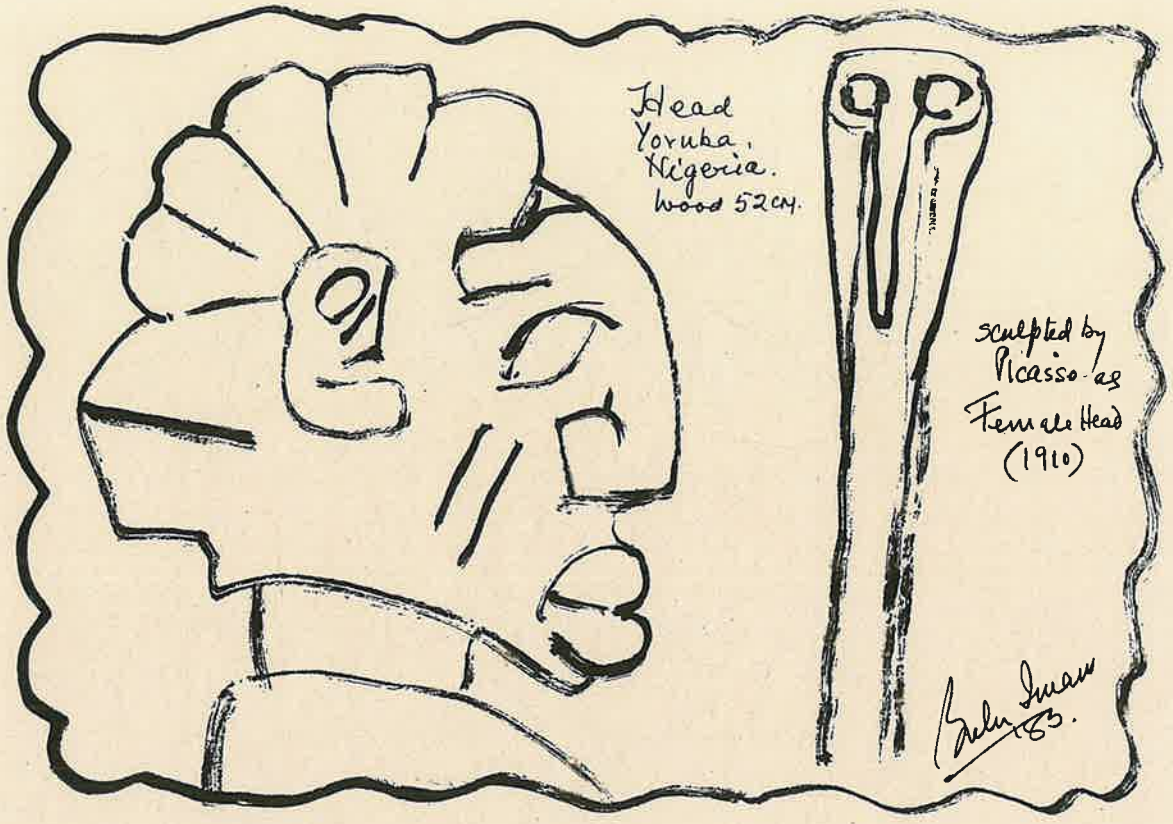
Krishna is repeated in different forms as child, as teenager and as an adult. The three phases of life are depicted through Krishna because the dwellers of the haveli believe in Krishna cult. Rather significant point in this regard is that the Bala Krishna is carved in the verandah, which is in front of the parsal (Women's wing). Of the two local deities, *Karka Mata* is the deity of the dwelling, hence it is carved in the Eastern-Northern side. On the Eastern side it has a seat in the worship room also. It is carved on the Northern side because that faces the parsal. *Amba Mata* the village deity is carved on the western side, the veranda facing the street, again signifying that the village deity is placed towards the street. While the house deity is carved close to the worship area and in front of sleeping area, which are the two main areas of day-to-day activities in the hevalis. The plaques make the function of each area self-explanatory.

The balcony on all the four sides in the chowk area is decaroted with projections depicting flying Gandharvas playing on different musical instruments, like drum, shenai, Rattle etc. The motifs carved on the upper part of the column in the chowk area are dancing peacocks, parrots, kinnaries, dancing Krishna; Krishna in vastraharava scene, Shiva-Parvati. The beam projection depicts Garuda holding elephant in its beak; Garuda is the king among the birds; hence it is carved in the upper parts. Venugopal in the crosslegged posture is carved on the four sides. The wood carvings in the parsal area, part from the other motifs show horses with bulging belly, indicating a fertility symbol.

Other animals carved are also ritually significant: corcodile related to fertility, lion related to virility, Elephant signifying virtuosity. These animals are repeatedly carved, encircled in various geometrical and floral patterns in different forms. The floral motifs mostly have the lotus, varying from four petals to hundred petals, lotus again symbolically signifies the cosmic union.

From the above analysis it is clear that the carvings in the traditional dwellings are done with two specific purposes. Firstly the Chowk area, important both socially and ritually, gets the maximum attention of the carver because this is the

area which meets the public eye on almost every ceremonial occassion, be it the birth of a child, a marriage or a death. Krishna, Rama and Shiva depicted in various plaquess ymbolise different phases of life—childhood, adulthood and death. The inner quarters used by women depict merriment, celebration, cheerfulness. The chowk area in itself gives a temple-like appearance covered with a canopy. Thus its other function to be temple like place for ritual activities is also fulfilled. All the ceremonies are performed by the family priest in the chowk of the dwelling. No other part of the dwelling has religious sanction for observing these ceremonies. Apart from the chowk, the area important from the social point of view, receiving the special attention of the carver is the *Baithak Khana*, which is the area for receiving distinguished visitors. The carvings in this room indicate the social status of the owner of the haveli. Richer and more beautiful carvings indicate higher social status. Creativity is influenced by the ideas, myths, legends along with the social norms and the social status boundaries of a society. □

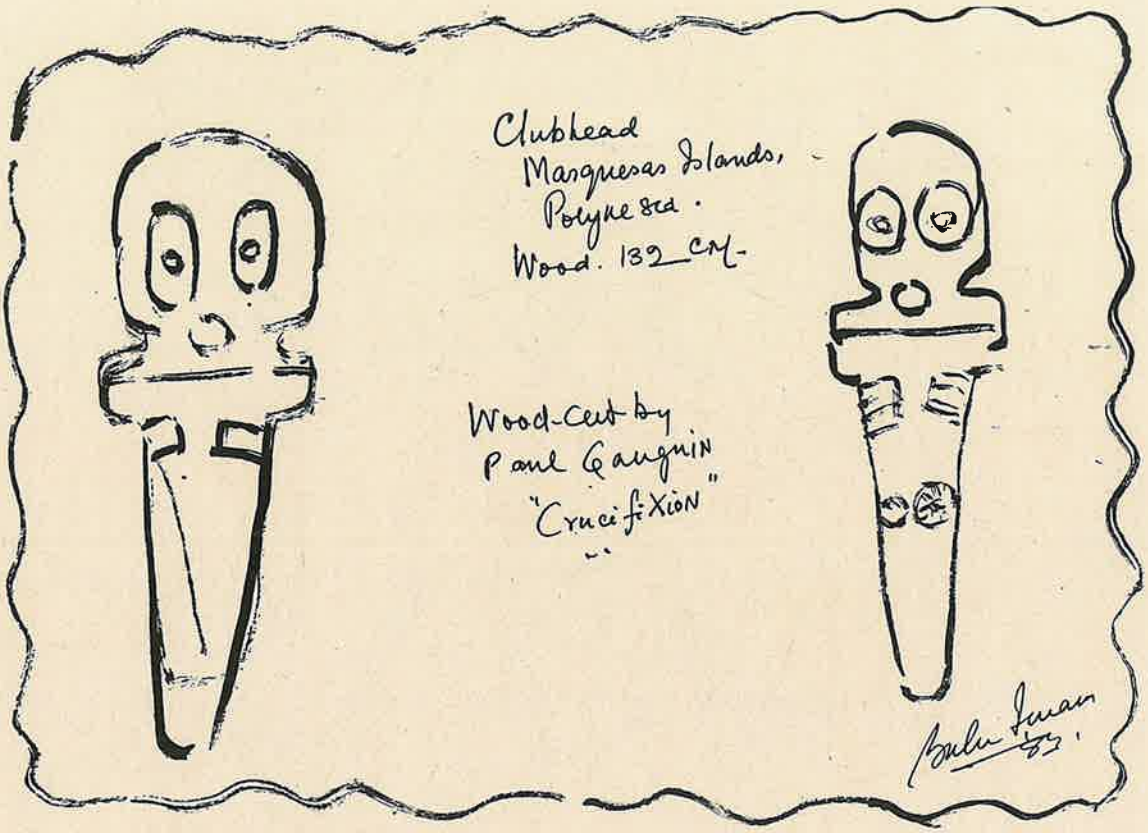


Significance of Primitive in the Context of Modern Art

A.R.H. Bulu Imam

IS prehistoric primitive art an act of pure unreasoned expression born out of intuition, accident or witchcraft? Was it the result of accident occasioned by the conformation of rock surfaces resembling creatures in the oldest caves, on the walls of which we find man's earliest representations of animals (Font-de-Gaume, France, 20,000 B.C.) The theory forwarded by H.W. Janson the eminent art historian, is that these primitive pictures were used as voodoo or witchcraft effigies. Such speculation is disputable since it means that primitive man discovered art and magic at the same time, which is not at all likely. Magic and witchcraft would seem later developments based upon this discovery of representation in pictures. Of course, opinions do not alter the truths of fact curtained by the distance of two hundred centuries. But hunches remain. The same rationale out of which art itself was born. That rationale is intuition, the third possibility.

When man began to create his earliest pictures we cannot know for certain, but on the evidence of what has so far been discovered and carbon-dated, we place them as far back as the last stage of the Palaeolithic Era, or about twenty thousand years ago. These pictures show an art form which has been developed, and most likely was preceded by thousands of years of growth. The cave paintings


Clubhead
Marquesas Islands,
Polynesia.
Wood. 132 cm.
Wood-cut by
Paul Gauguin
"Crucifixion"
Barbara Swan '83.

Man with a Lamp.
Shoovagar
(Eskimo)
Cap Dorset, Baffinland
Bronze by
Ernst Barlach.
"Russian Beggar
Woman"
1906.
Barbara Swan '83

of Lascaux (France) and Altamira (Spain) are more recent (20,000—15,000 B.C.) and are the work of the so-called Aurignacians and Magdalenians at the close of the last Ice Age,. Our earliest human ancestors we believe began to walk the earth on two feet about one million years ago. What they created remains totally unknown to us today. Can we, therefore, state with assurance or justification why man first started to draw pictures?

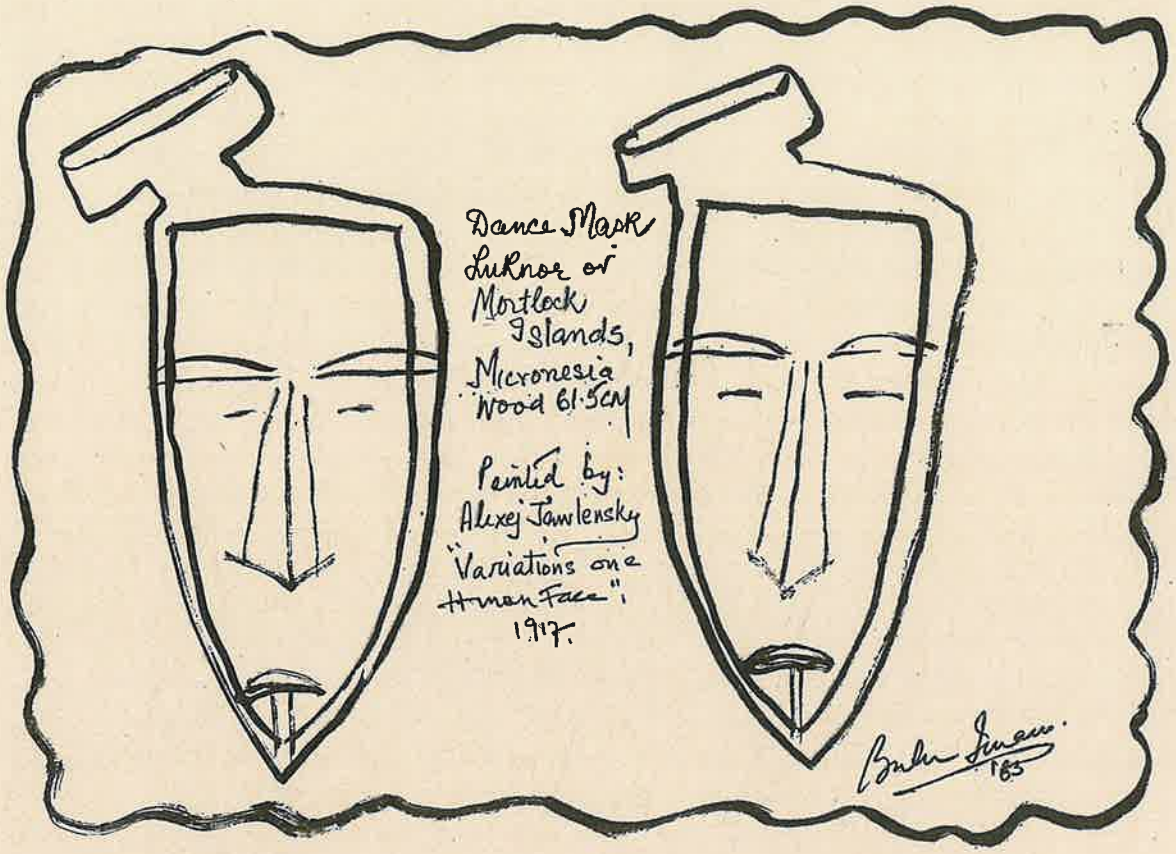
Cave paintings were not done for mere decoration. This is obvious from the fact that the pictures are done on top of one another in a haphazard manner, and in only the most inaccessible and darkest caves, which is what delayed their discovery until only relatively recently. Why, then, did man begin to draw and paint? The first acts of human innocence are without reason. Since man's first pictures were necessarily acts of the purest innocence we must assume them to have been the results of his unknowing self expressing itself. It was the first call of the plastic arts in the wilderness of evolution. And it is the purpose of this enquiry to show what that first beginning has in common with the development of art in civilized man, finding its full flowering in the trends of the twentieth century.

Modern and Primitive Art

The measure of achievement in any work of art is the extent to which an intangible feeling of rightness pervades it. This may be analysed in terms of firmness of composition or the hard radiance of line or colour. However, this intangible quality is the very essence which escapes definition. It is neither bound by nor liberated through rules. It can neither be learned nor taught. It is manifest in the ruling principles of primitive art, which are simplicity, spontaneity, consistency. These earliest discoveries of man are found again at the apex of human sophistication (Greek, Renaissance and Modern art) as ideals.

The art of the earliest artists was obviously an act of the most innocent expression. That such innocence issued from the depths of the spirit of earliest man cannot be doubted. But for thousands of years this great manifestation witnessed in pageant in the cave paintings of southern France and northern Spain, disappeared into the oblivion of time. In these first flushes of artistic exuberance incised, painted or carved on cave-stone, bone or ivory, throughout the wastes of prehisteric northern Europe surely the grand themes so poignantly handled, would have been statements of the deepest expression. Look at the wounded Bison mural at Altamira which is the most emotive animal figure ever made—could it have been done by accident, or for mere ritual? It is the work of an artist. *Not to mean, but to be.* It presupposes in its vitality the epithet, "filled with an uncanny sense of life", and transcends it in the predicament of the wounded, cornered animal facing the spears of its attackers, as a statement upon existence and death. Its eloquence exceeds in every precept of artistic excellence anything ever executed on the theme of animals by such masters of the subject as Delacroix, Rubens, Courbet, Landseer or Picasso.

Man has constantly had cycles of rediscovery. One of the greatest was the epoch of the Italian Renaissance, hearkening back to the ideals of antique Greece, However, the period showed the fascination and preoccupation of an era redis-



covering the potentials of life. Modern art's flashback to the art of primitive man is much different. Man has evolved to an understanding of the nature of art, and he can visualize art by children and the mentally ill. The horizon of his awareness ranges from prehistoric Japan to Sumeria and Assur and the elemental African prehistoric frescoes. The elemental form was introduced into European art by artists such as Goya and Delacroix. What Meraux defined as "le demoniaque", and which led to the eventual vivisection of reality at the hands of the Fauves and Cubists when Derain, Vlaminck, Matisse, Braque and Picasso discovered the magic of Primitivism. African art became the catalyst upon which the new values which rejected mere representation, were based. The tempo of modern life, its haste and complexification, led to the requirement of its antithesis wherein modern man could find contentment. Primitive art was a good alternative.

Modern art was affected by the primitive art of different areas of the globe (Africa, Baffinland (Eskimo), Polynesia, Micronesia, South America, Cyclades, North America, Greece, Middle East, France, China, New Guinea, India etc.) but mainly by Africa and the South Seas Islands, Both African and South Seas Islands art has much in common, even though Andre Breton comments the former is "tilled land, motherhood", and the latter "a bird, the heaven, a dream". With Elie Faure we may give to both an equal degree of metaphysical value. Surrealism quickly used the dream significance of South Seas superstition. It was followed and preceded by a series of developments: insinuations, perversions, theories, hopes, complexified beliefs with tomes written about the true nature of art. Art, the secret Muse, remained veiled, primitive, in this masked ball of the senses.

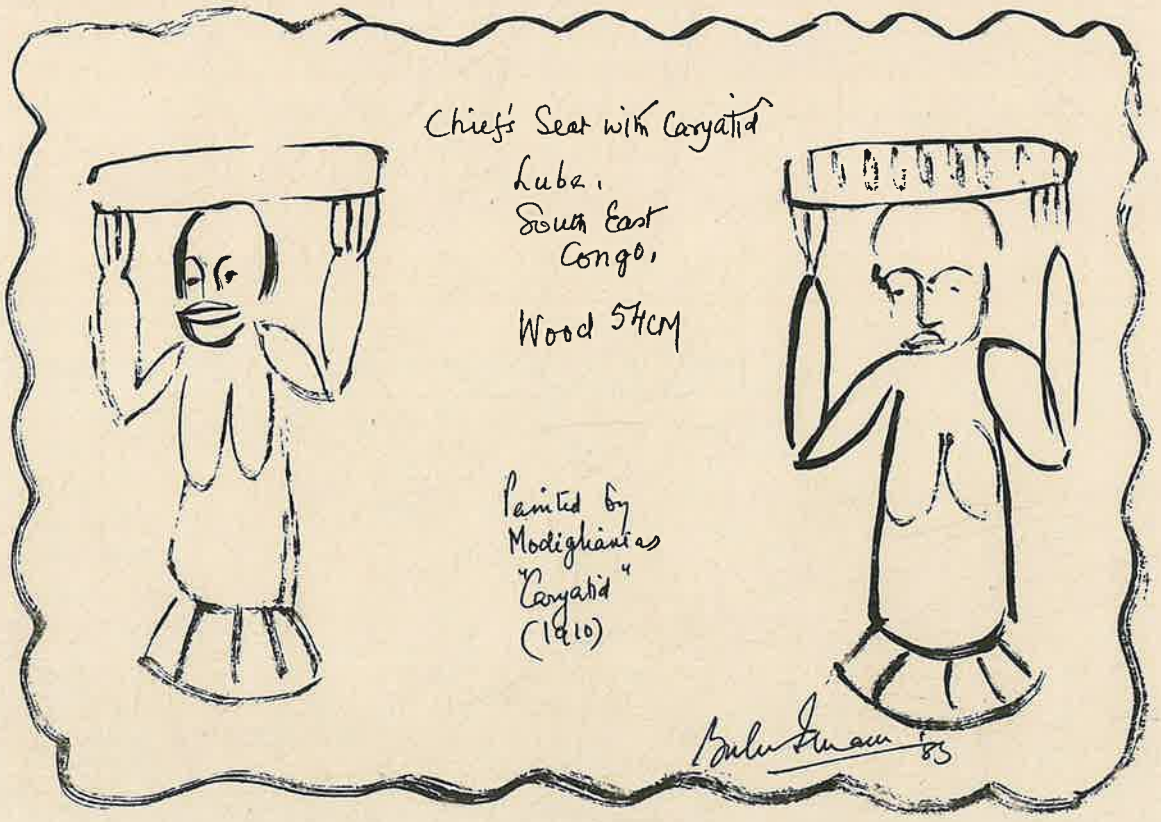
When the artists of our present century challenged the authoritarianism of the classical proportion with notions such as Cubism and Abstraction they took as their shield and mantle the inspiration of primitive art. However, primitive art too is based upon values embodied in its development and location and implicit in the peoples who practice it. It was but natural that modern European man could not relate to, say, the primitivism of Africa. But the fact above all that it was vital was appreciated. Hence, to merely copy primitive objects of art did not allow a play of the imagination at the levels of the primitive ethos, as may have been supposed by the naieve. Here lies the significant disparity between modern and primitive art. What are *vital facets of formal necessity* in primitive art are in modern art but inventive devices.

What attracted Picasso in African art was not the simple artistic merit of things there but the incantory or magical powers which they exuded. With Gauguin the need to go primitive was different. He wished to escape from the bounds of historical time and relish the artistic response of primitive myth in the idyllic existence of the South Seas.

The first duty of the plastic arts is to understand and utilize space logically and carefully as a medium with which to express the values of the unknown.

The Need for Inventiveness

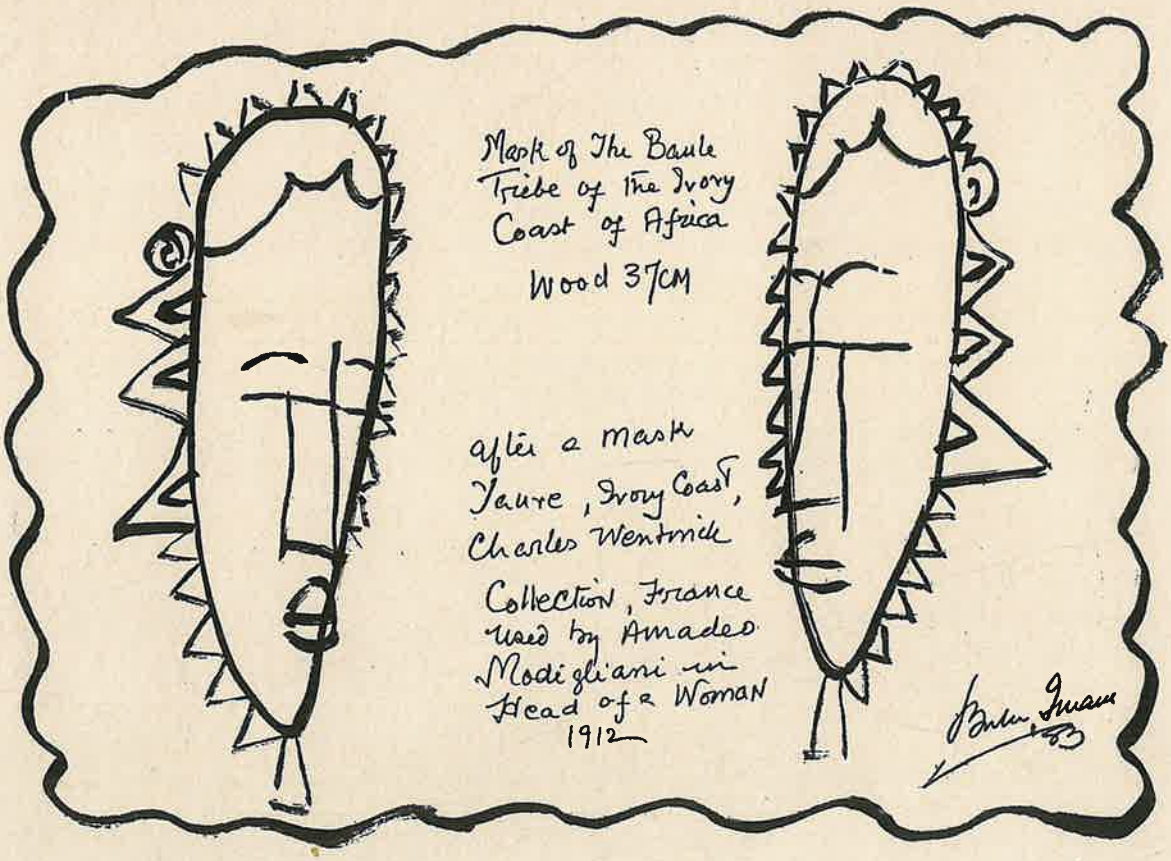
The more man wishes to discover the nature of being does he flee from the beauty of organic material existence and the mere ephemeral realities. His wish finds fructification in ritual or art in the crystalline world of abstraction. Hence



religion is the opiate of the people as art is the opiate of the ruling classes. The desires of the human psyche acted out in art were the subject of Freudian analysis and taught us more about the nature of the mind. While primitive peoples who lacked mental development were naturally attracted to a simplified realization, complex modern man conversely developed towards the ideal of a complexified art. Whereas the reducing of forms to their elements was the basis of primitive art, the modern (initially Cubist) method became the complexification of forms.

The synthesizing of the simplific and the complex aspects of truth was the task to which the primitive moderns set themselves. To reconcile the absolute authority of the elemental with the complexification upon which it rests, became a passion, whose visible arterial manifestation is felt in the architectural modes of Frank Lloyd-Wright and Le-Corbusier, in sculpture with Henry Moore and Brancusi, and in painting with the artists like Picasso, Nolde, Paul Klee and others.

Both primitive and modern man have hankered after an abstraction of reality,. but not without touching the secret wellspring of the unseen and the unknown. Here as it were the Muses wake up, hidden figures walk out, and the shadows yield new visions, new visits. Picasse as if in experiment used the devices of all the forms of primitive art, and took his art into the realm of a curiosity rather than a statement or a desire. He saw his first African mask in 1905 and it wrought a major change in the notion of world art. It was also at about this time that Derain showed Picasso his first African statuettes, which is shown in the strong schematic resemblance between *Les Demoiselles d'Avignon* and the art of the Congo. This eventually led to the awareness of the primitiveness inherent in Fauvism.



An artist interested in the construction of an integrated form using masses absorbs the influences of the periods which have affected their usage. When technique becomes a style it is subjected to laws, and receives a stamp. What can never age, however, is the stamp of the individual artist controlling the masses and the colour harmonies. This individuality is what makes a work of art unique.

However, this requires clarification. In the periods of art we find artists each having his own style within the general trend of the age. Primitive art is different to the extent its style is not set into rigid forms, but flows from a general background. In the image of such an art form modern artists such as Picasso moved out of the individual rubber-stamp style towards a freer, more universal manner of artistic expression. Picasso's work, rather may be divided into periods (Rose, White, Blue Etc.) The artist transcends style. *Style is not to be confused as it is generally done today among ignorant critics, with individuality*, which is the philosopher's stone of art. The individual in Picasso has therefore periods, not styles. We see this craving of freeing the artist from a style in the last works of Michaelangelo (Pieta Roudanini; Nichodemus, Dying Slave Etc) and in Rodin (Balzac Etc.)

The technical aspects of their work only incidentally affected the productions of prehistoric artists, whereas they are the fundamental conditions of modern systems of art. This is the greatest single difference between primitive and modern art, the latter lacking the myth-magic and symbolism of the former. Then artists painted, drew, carved. Now they do these things according to formulas. Or rather, I should say, the uninitiated do all this that way. Modern man has yet to fully realize that he confronts in primitive art a thing *surpassing comprehension or the ideals of truth and beauty. It is the bared nerve of the bio-chemic catharsis of man and spirit into form.*

Primitive art uses intellectualism to create a condition for non-intellectual metaphysical exploration whose secret is lost to modern mankind, or whose subject-matter is alone comprehensible as legend in allegories of antiquity or in the Metamorphoses of Ovid and Kalidasa's Shakuntala.

Modern man is aware of his psychical deficiency as a medium no longer capable of mediating. That predicament required a base and that was the first reason why the German Expressionists who despite doubt of art's social role embarked on a voyage of discovery to its roots.

Towards new Horizons

Dehumanized by the Industrial and technological revolution of the nineteenth century, man eagerly in Europe drew inspiration from the simplicity of the tales of lotus eaters and primitive ways of life. When Paul Gauguin left Paris for the fields of Brittany moving in frustration to Martinique and Tahiti, he was displaying the boredom of the western achievement and craving for the new. His overwhelming urge was fulfilled in the Marquesas, but not before he had lost his health in quest of primitive inspiration. But he had shown the way around the cul-de-sac of art formed by the Pre-Raphaelite Brotherhood and that giant, Rodin. But could these really be called cul-de-sacs in the development of wider dimensions of human expression? The question is most fittingly answered by the testa-

ment of immortality ascribed to Rossetti and Rodin equally. However, for the purposes of our present enquiry, how well did Gauguin succeed? The artist in him was defeated even as the indomitable genius of man triumphed. For, along with nubile Marquesan nymphs painted *ecole-des Paris* style his best pictures are landscapes of his native Brittany painted under the Southern Cross! *What he discovered was that primitiveness of itself could not lead to primitive art.* Man is above his predicament, especially so a great man, and an intellectual one. Sympathy is insufficient to influence a metaphysic sensibility towards an art form.

Emil Nolde, the German Expressionist, was similarly attracted by the sculpture of the South Seas and rather than as an act of revolt as in Gauguin's case, he accepted it as a companion dimension, strengthen by the belief of a subconscious link dated to the dawn of our origins: the past in all mankind, eastern or western, northern or southern. In the primitive tribes he thought to find the real god. He was followed in 1914 by another German painter, Max Pechstein, Africa and the South Seas Islands then, though offering different inspirations to the genius of different artists, together affected German and French art. They led to the elongated Modigliani figures, and Kandinsky and Kirchner's exotic forms, and the development of the artists of the Brucke Group. This was followed by the Blaue Reiter Group in 1912, who had been deeply influenced additionally by the naivete of Bavarian folk art.

The primitive is an art form which has the savour of the pre-historic, the original, the raw basics of the earliest world and man. It may be Icelandic or Polynesian, African or Peruvian; it may belong to the Stone Age or to the African Bushman of the Sahara today; but above all it must reflect the period of primitiveness whence it came. If any non-primitive artist succeeds in achieving a work of art which is truly primitive he is working out of the depths of his being where evolution has not been able to alter the condition of primitiveness in the biocapsule of man whose origin, identity, and destiny are unknown, The knowledge among civilized men of that ignorance is man, makes men brothers, and where barbarian and intellectual eat their bread from the same basket.

Paul Klee was primitive with lyrical, childish, primordial consistency. Neither magical nor incantory like Nolde, Schmidt-Botluff, or Kirchner. The primitivism of folk art from Bavaria was a fascination with a different background genre, lacking the brutal vividness and spontaneity of African art. It was then the Blaue Reiter Group of Germany who first equated children's art with primitive art. The two were from opposing backgrounds, and therefore different. One was naieve, the other impulsive, or later, incantory. Whereas the primitivism of the 20th century was a sophisticated adaption of both, and therefore, in fact, neither. The fact was that the century reflected itself, its own naievete.

Surrealism idealized the "dream state" of the Polynesian mind, culminating in the near-classical precision in depiction of an abberation of the psyche which had fascinated Freud. Dream, Frenzy and Hallucination, inspired mainly by the South Seas Islands totem and taboo fired the imagination of Max Ernest, Pere Tanguy, Brauner, and Salvador Dali. They de-concretized relationships situating fantasies in a realm of primitive proportions through the illusory depictions of the visual arts. They have no main connection with the Bavarian folk artist, the New Ireland or Nalu totem carver, or the makers of masks from African Gabon.

All this led to Automatism, also called "absolute surrealism", or the art of creating incantory, or hallucinatory signs and symbols in a form of artistic planchette upon a blank canvas. These magical, abstract notations in an imaginary language are seen in the work of artists such as Juan Miro and others of his clique. The haunting world of a suppressed consciousness began to unveil itself. It was a work of irrationality beyond the need for interpretation.

Linked dynamically to all mysterious cultures Automatism released an ideal state loose which probably corresponds more closely than any other with primitive art, especially the fantasia of the South Seas Islands art. It supposes that plastic art, as poetry and music, is innate and in tune with the spirit of man. Therefore man needs no symbol or representation in art, only the art itself. This belief that abstract communicatable origins lie in the depths of our being and that their exposition is art for its own sake is the first of the reasons for the existence of Primitive Art, and Modern Art.

We have to decide whether the art of primitive man was inherent or acquired, impulsive or purpose-oriented, on the basis of all we have seen so far, and upon that base any conclusions on its effect on the modern consciousness.

However, the final absurdity arose when Dubuffet began to paint *like* a child not *when* a child. His pictures, having neither the inspiration of innocence, nor the candour of tradition-oriented epochs nor the naked vitality of primitivism caused temporary ripples and faded as a neo-crudity, a pseudo-primitivism, a perversion, a gesture of unease with his bourgeoise civilization.

The most amazing fact is that modern artists of our century have in general been so successful against all the odds outlined, to create a sympathetic comment from their observations of primitive art. But it must be only fair to conclude that the mass of artists whilst receiving stimulation from it, failed to really enter the metaphysical labyrinth of primitivism, let alone slay the minotaur. The primitive forms were copied, adapted, ornamented, but very rarely could any artist, even Picasso, give to them a vitality or identity of original creation.

The nature of primitive culture has eluded modern man. It is only another epoch which can judge our efforts, but surely the attempt has been worthwhile.

□

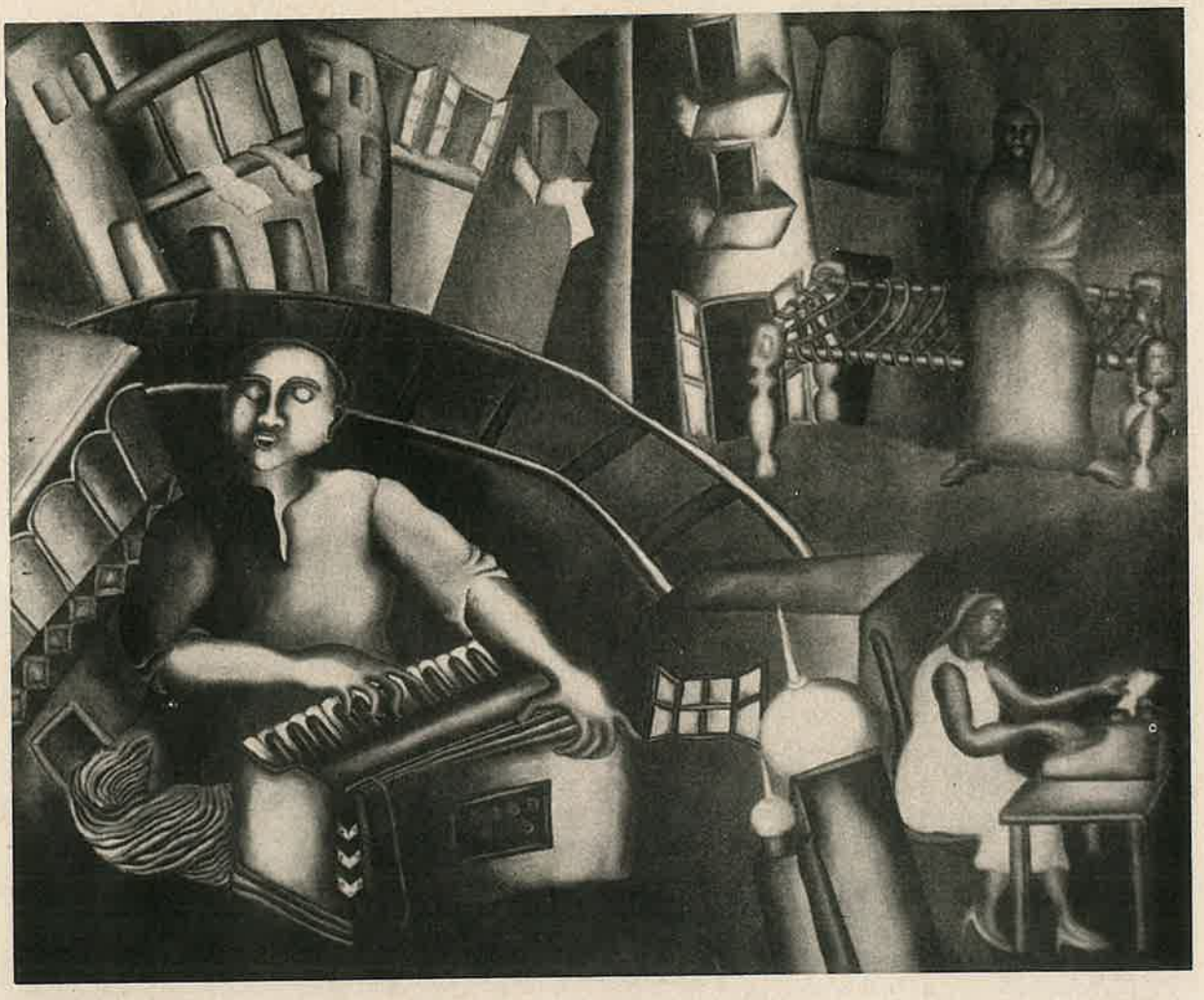
SOME CONTEMPORARY ARTISTS

Arpana Caur

Ram Dhamija

ARPANA Caur, today, is at a fascinating stage in her life as well as art. In her late twenties, as a person, she has had time to come to terms with herself—her great enthusiasms and antipathies for ideologies, art theories, persons, places and things. These intellectual and emotional parameters determine the broad choice of themes of her paintings.

BAZAAR 1981—OIL ON CANVAS



DISTANT LANDSCAPE—1983→

LED WOMEN—1978 ↓

VEILED WOMEN SERIES—1 ↓

VEILED WOMEN SERIES—1982 ↓

"I cannot think", She says, "of any art that is not born out of the artist's personal involvement with life and Society." Her themes: 'Missing audience', Veild women', 'Women and Interiors' 'Burden'—they all come from intense involvement. They are felt experiences.

As a painter her drawing is much surer and firmer today. Colours are a good deal simpler with more effective rhythmic control and with a subtler handling of volume.

Are they fully conceived before they are rendered on canvas?

"No, not fully, The drawings", she says, "are visualised more or less fully before they are done on canvas though it may take me anything up to eight to ten efforts and alterations to get them just right." In applying colours, however, she is wholly guided by her sense of rhythm—as work proceeds, bit by bit, day by day. The problem of drying oil paint on canvas does not allow forcing the pace. In a way it helps. She says: "I have always painted the human form and am amazed at its inexhaustible potentialities: The way it relates and reacts to other forms, to environment, to the rich feel and colour of fabrics, to a mirror which throws back real and unreal reflections. How it seeks to evoke response from other forms. How a mother is related to her off-spring narcissistic extensions of herself, her mirrors, whom she loves or rejects with equal passion.....A series of images obsess me, drive me to flesh them out on the canvas....My paintings are not the product of any academic discipline...The burnt browns and chocolates and tobacco browns breathe and expand. They spill over the edges beyond the limiting boundaries. The compositional counterpoints and design evolve in the process. The massive colours become flesh-lines."

The process involved seems rather parallel to what T.S. Eliot described as the process for giving form to a poem: "A poem may tend to realise itself first as a particular rhythm before it reaches expression in words—and that the rhythm may bring to birth the idea and the image."

Arpana's sense of colour and her distribution of areas of colours, is enriched by her study and enthusiasm for Rajput and Pahari paintings—particularly, Basholi School. She has imbibed and used some of the ideas of repetitive rhythms of architectural details in 'Women and interiors' and elsewhere. In her figure drawings she, it looks, is indebted a good deal to Kalighat popular paintings from Bengal. Also Douanier Rouuseaau and Chagall from among the European stalwarts have impressed her. Happily, these influences, injested so to say, have become part of her own psyche and enriched her. All true art has to have ancestery: to which you bring your own imagination, your new perceptions and the real test is—does it become a new and genuine entity integrated and all of one piece.

All that one can demand of it is that it should be totally sincere.

Is it just right in its formal expression? How simple or How rich and complex? These are matters in which the strange alchemy of the artist's individuality has its play. Its impact ought to come through to a sensitive viewer.

In Arpana's paintings this feeling of total sincerity does come through. She is not a so-called self-taught enthusiast. She is a serious dedicated painter. She had her training in India and in London, to the extent that she felt she needed that training to learn the requisite skills of a painter. Even if the traditions of the craft of painting are no longer in vogue. Currently she is learning etching at the

JUGGLER—II—1983

Garhi studios of the Lalit Kala Academy. This she finds enriching. Some of the effects she now incorporates in her paintings are also due to this new element.

What about public recognition and Rewards? Arpana counts herself lucky in that regard. Some early recognition has come her way but financially it is still hard going—just enough to be able to carry on.

Considering the prevailing ethical and artistic climate in Delhi and other art centres in India for a gifted artist it is not bad at all to be able to carry on.

If enthusiam and dedication hold we could look forward to many more paintings from her at the steady rate of one major canvas every month. □

Sohan Qadri—Meditative Silence

S.I. Clerk

THERE are a number of artists in our midst who are involved with Tantric art. Sohan Qadri's involvement is deeply intense. In his life, art and religion are closely interlinked into a significant unison. He teaches, preaches and practises Yoga and meditation with the same fervour as he paints. Ritual for rituals sake and art for arts sake without spiritual intent, he believes, are not enough for the fulfilment of the art of living.

Born in a small village Chachoki, Punjab, Sohan Qadri studied in Phagwara college till inter science. His Guru, a Bengali mystic/musician and a sanyasi, initiated Sohan Qadri into the science of Yoga and meditation alongwith the study of classical music and dance. Qadri searching and dedicated mind picked up the mystic message at a tender age, when he left his home and studies, and wandered

'UNTITLED'—CHACHOKI-1964—OIL IMPASTO ON CANVAS

UNTITLED—CHACHOKI-1962

off to the mountains, for long streches of times. Living in temples and practising meditation, he went through his first mystic experience, a direct contact with himself.

Sohan Qadri took up photography as profession for a few years and gave it up when he joined five-years diploma course at College of Art, Simla. After completing art education he returned to his village and started painting while teaching at the Training College in 1961 at Phagwara, where Dr. Mulk Raj Anand saw some of his paintings and invited him to hold a one-man show at Chandigarh. Then followed two one-man shows in Delhi and participation in National Exhibitions and several group shows. And that was the beginning.

His real break came when he migrated to Nairobi in 1966. There his abstractions of music were appreciated both in reviews and in sales. In Nairobi, I met him for the first time. That was seventeen years ago when I wrote review of his works. He was there for ten months when he shifted to Europe.

A study of Indian classical music helped him develop his audio-sensitivity. Western classical music gave him identical pleasure as Khyal or tarana of Indian classical music. Listening to the records of Beethoven, Mozart, Tchaikovsky, and Schubert enabled him to correlate audio sensibility with the visual sensibility—colour, form, space. While in Europe he went a step further and the latent faith and devotion and ecstasy lying underneath his intense abstractions of music came to the fore.

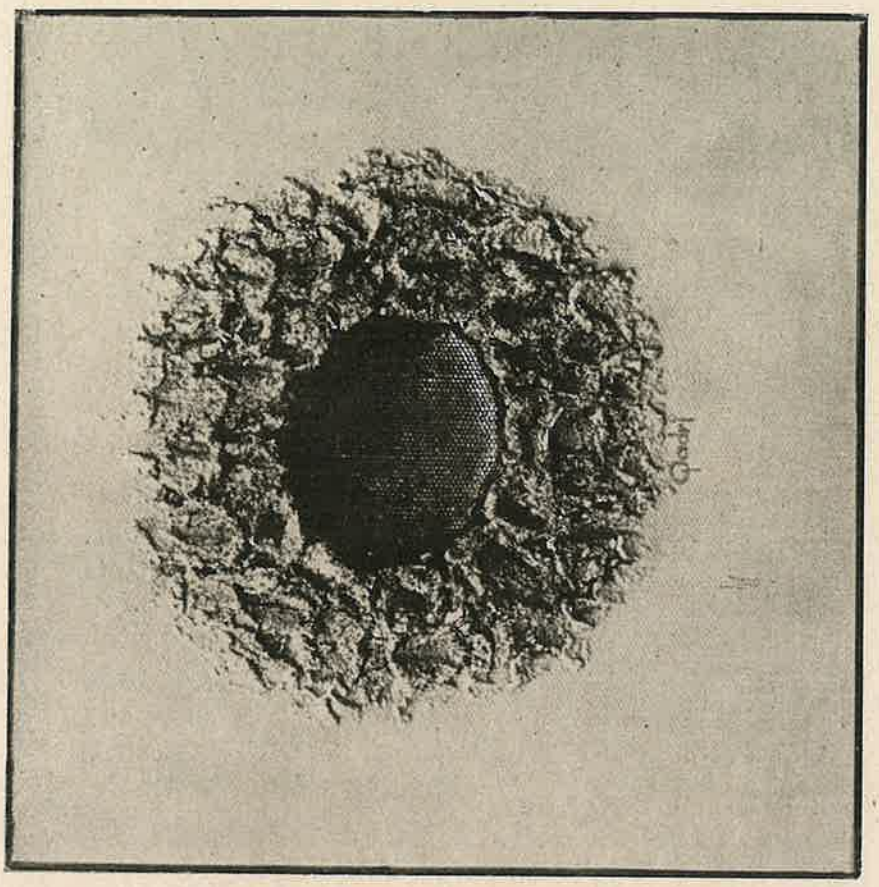
The artist in him apparently gave way to the yogi. The Search involved both tantra and yoga and thus was instituted the process which led him gradually away from music to silence—what he today prefers to call the potent silence: *Yoga nidra.* With tantra and his 'vehicle' the incorporation of the erotic motifs too was inevitable.

This is on an apparent level. And one may also notice in his paintings 'renderings U of the *Kundalini* or Shakti. In this context, a sensitive soul may even feel a mystic merging of the artist and the yogi. Actually, Sohan Qadri does not stop here all satisfied. He feels these shades of tantra and yoga are not ends by themselves but only means through which he is yet striving to realize something still higher, rather deeper. He has passed the stage of the sacramental and today seeks the sense of the Yantra (visual and audio).

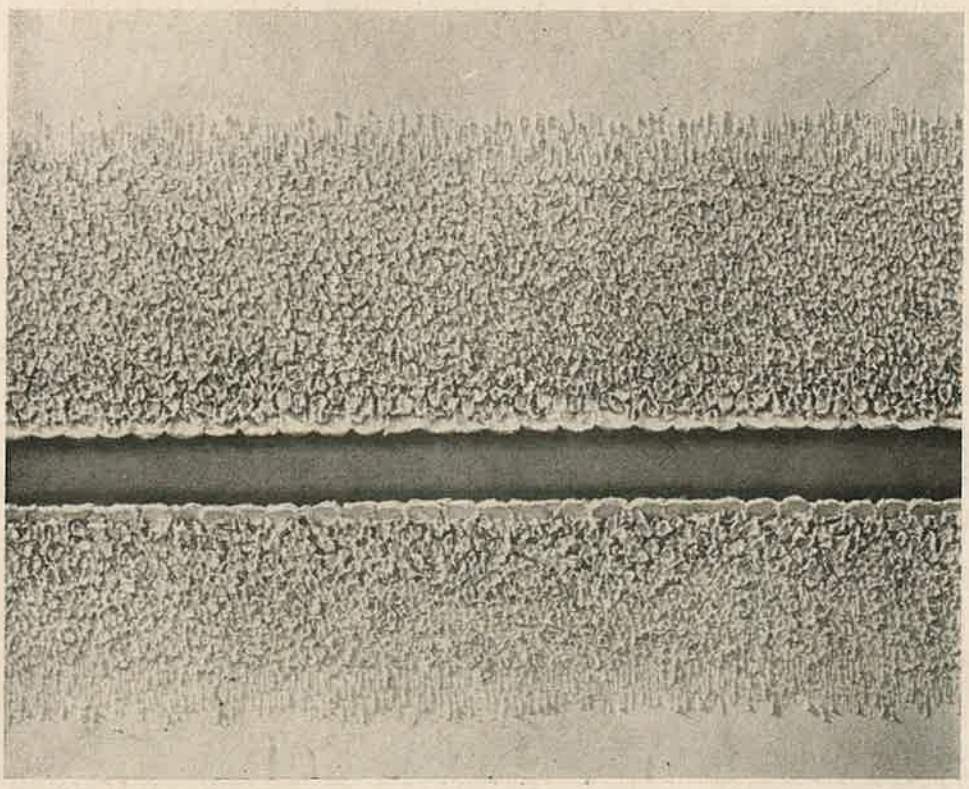
He opposes the normally accepted concept of aesthetics with *Shakti*—invocation of the vigour of the climax of the sex orgasm—living *yantra.* He is convinced that even modern art too has this invocation. Thus, his paintings (his collection at Gallery Chemould, Bombay during April/May, 1977) he preferred to title INVOCATIONS, are infused with a totality and an universality. Through them he seeks to *invoke* that primordial energy which is felt by the human being first in the rear end of his spinal column and only later in his brain. It is all a movement away from the emotism (of music for instance) to a sublimation realized through meditation, through yoga and the realization of the meditative silence.

Sohan Qadri is interested in revelation. His involvement with meditation since he was in his twenties has basically made him a non-ambitious artist not out to assert himself and his art. Essentially, he had made his art a means to express his philosophy of life and his vision.

Moving away from the 'why' of his paintings, one is also impressed by his



"SUN-SEED"—1970
PARIS—OIL IMPASTO
ON CANVAS



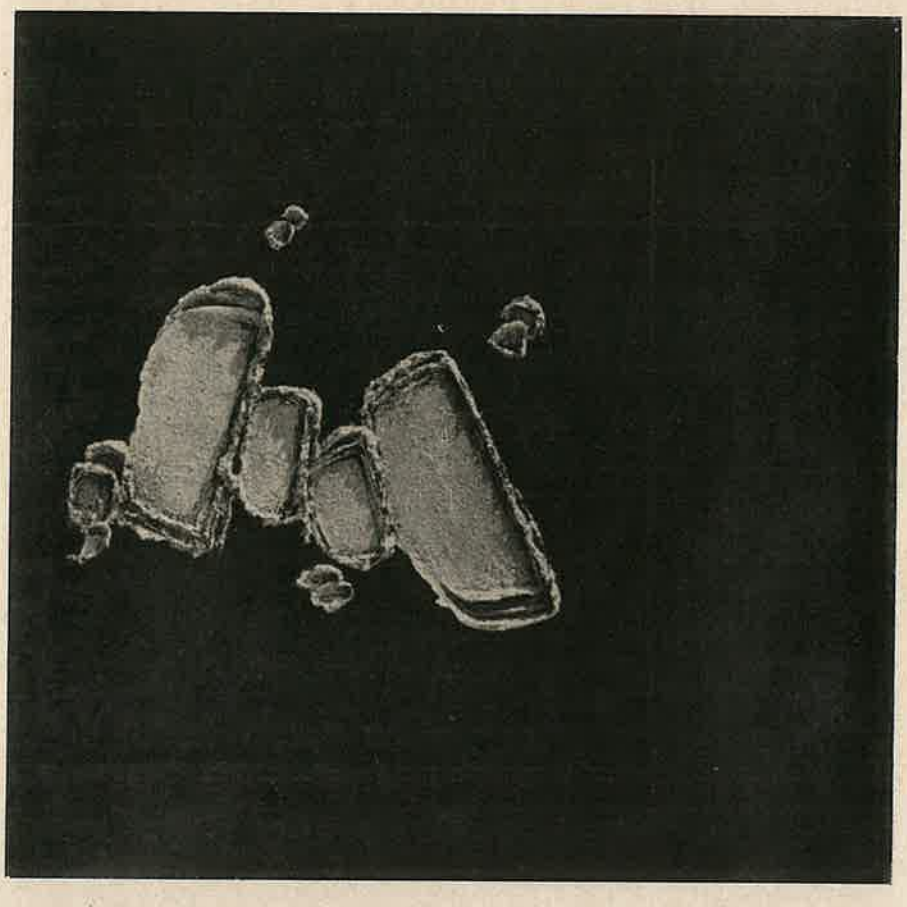
"INCANTATION"
No. 15
COPENHAGEN—
1979

'how'. Right from the days of his involvement with music he has evinced a deep understanding of his palette and forms. Thus, in those days he associated Tchaikowsky with yellow, orange and conical forms; Beethoven with heavy forms, blues, greens, blacks; Mozart with white, grey, neutral tints and subdued rotund forms.

Coming to his present period, overall one feels his involvement with a higher correlation between form and the formlessness. Both his raised 'form' and the apparent background in flat are equally vital. The contrasts of their textures are subtly unified into a significant entity because the flat surface is actually not so flat as it immediately appears to be—there are subtle variations within variations in it—and the 'form' in relief too has some flatness of its own. The colour contrasts between these two also are complimentary rather than opposing. The paintings further evince an understanding of the space—how to place the quintessence within an environment without reducing it to insignificance on one hand or an overcrowding of the frame area on the other.

Thus, techniquewise—colour, texture, composition—Sohan Qadri reveals considerable mastery over his medium and impresses one with his clean execution. His abstractions leave a thought provoking impact on one even if one could manage to totally ignore their 'content' of yoga, tantra, potent silence. One could thus 'enjoy' his paintings even as pure art—a play of colours, forms, spaces.

All this is the result of years devotion or 'tapasya' to the muse which today forms the solid background, the base that enables the artist to communicate his



UNTITLED—
COPENHAGEN—
1978 OIL IMPASTO
ON CANVAS

"message" most effectively.

The Sohan Qadri's life and art are identical one. He is not only a tantric artist but is also a serious tantric yogi in actual life. He lives what he preaches through his art. F.N. Souza in his introduction to one of Sohan Qadri's catalogues writes: "With Sohan Qadri it seems to me..a great saint has finally become an artist." One feels like going a step further and say that in Sohan Qadri the artist and the saint are fused into a single being, an unison which cannot be distinguished or separated any more. And this fusion, to say the least, is his forte, the quintessence of the raison d'etre of his *oeuvre*."

A recent publication of Sohan Qadri titled THE DOT AND THE DOTS deserves a mention here. It is an exotic publication of his paintings and poems with black and white and colour plates, comments by a number of wellknown art critics including Lars Foxe, Dr. Mulk Raj Anand, Krishnan, Heinrich Boll, F.N. Souza, Ka Kavana. His poems are his subconscious reflection on his paintings. Though simple on the obvious level, his poems (mostly in couplets) are profound and meditative:

i am a dot
born out of THE DOT
passing by the dots
dying into THE DOT

or
i am a dot
on the tip
of the creator's pen

This book more than confirms that Sohan Qadri has moved away from his phase of the abstract renderings of music and is today involved with the theme of potent silence. Today his work is involved with symbolism which continues to be expressed in his erstwhile technique of relief leaving an impact of the three dimensional effect. □

K.S. Kulkarni

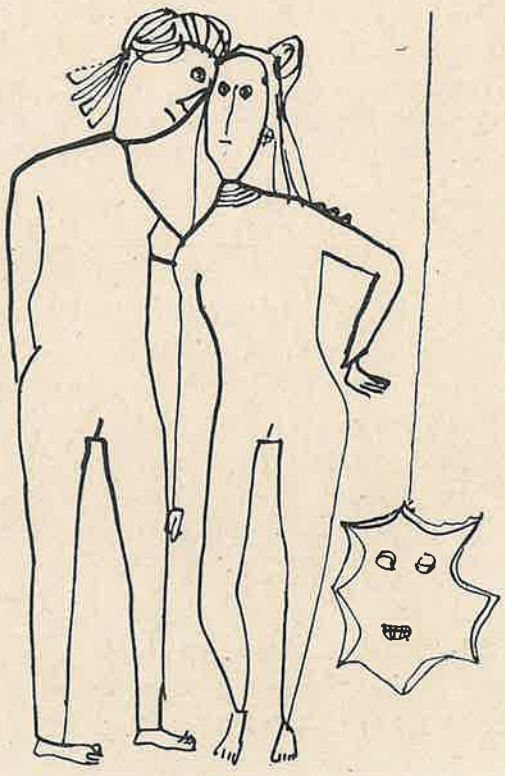
Manohar Kaul

AFTER his sojourn abroad for over a decade, I had the privilege of meeting Prof. K.S. Kulkarni in his studio at Lalit Kala Academy Studio at Garhi, New Delhi. I found him bubbling with energy despite his frail health. We had an interesting dialogue. He recounted his experiences abroad and told me now he remained busy in holding his solo exhibitions in a number of countries. He said that through his exhibitions and lectures in many art Institutions he was also able to project India and at the same time he himself achieved much by studying different art movements taking place there which, he says, had given him a "new vision". To translate this new vision onto canvas, Kulkarni is working hard and stays in his Studio from morning hours till late in the evenings, unmindful of his failing health. He says that he could not afford to waste a single moment as the time was running out fast and he had yet much to achieve. He is filled with this passion and is sparing no pains to achieve his objective.

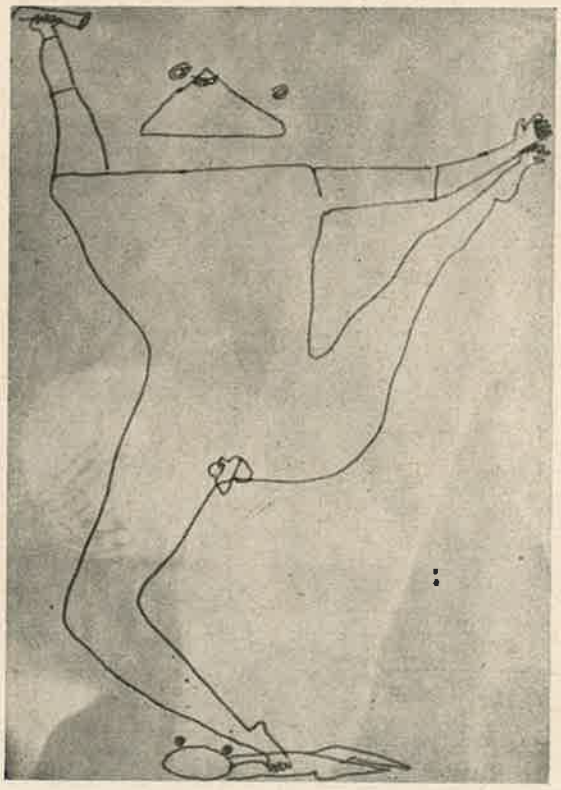
I was simply struck by the large number of works which he had executed during the last few years. He is prolific. There are a few thousand drawings, paintings and sculptures based on his varied experiences and influences he has imbibed from

VASTRA HARAN
—KRISHAN WITH
GOPIES—DRAWING
1969

"TWO FIGURES"—DRAWING



'NATRAJ' DRAWING-1970



A RECENT PAINTING

time to time. The drawings are composed in line, colour on canvas and paper. Metal and glass are not left out. The fact is that Kulkarni has not lost sight of any medium which has appealed to his imagination and has experimented with anything which he could find useful for his aesthetic expression. Kulkarni's creations are marked with simplicity and clarity; the lineal treatment adding movement and vibrancy.

With his eyes rivetted on the rich heritage of his country, he roams freely in the wide world of modernity. With faith and confidence Kulkarni has ransacked the Indian traditions from Ajanta to Pahari miniatures, from Konark to Khajaraho. At the same time, with a keen sense of observation and rich imagination, he has freely appropriated and assimilated healthy influences from the East and the West and even from far off Mexico and the United States. In his earlier works, influences of Western masters though visible remained only a passing phase. The fact is that after having travelled extensively abroad his basic approach to art has not changed and he could retain his spiritual moorings which are deep-set in his personality.

In his works one is really fascinated to see as to how he has delineated the decorative elegance and the illusive line drawings from the frescoes of Ajanta and Ellora, lyrical freshness from the Kangra Art and the varied and charming dimensions of Indian sculpture. I am reminded of Kulkarni's masterpiece entitled "composition 1957" which was a vigorous interpretation of the foreboding doom that awaited mankind as an apprehended consequence of the chaotic world tensions.

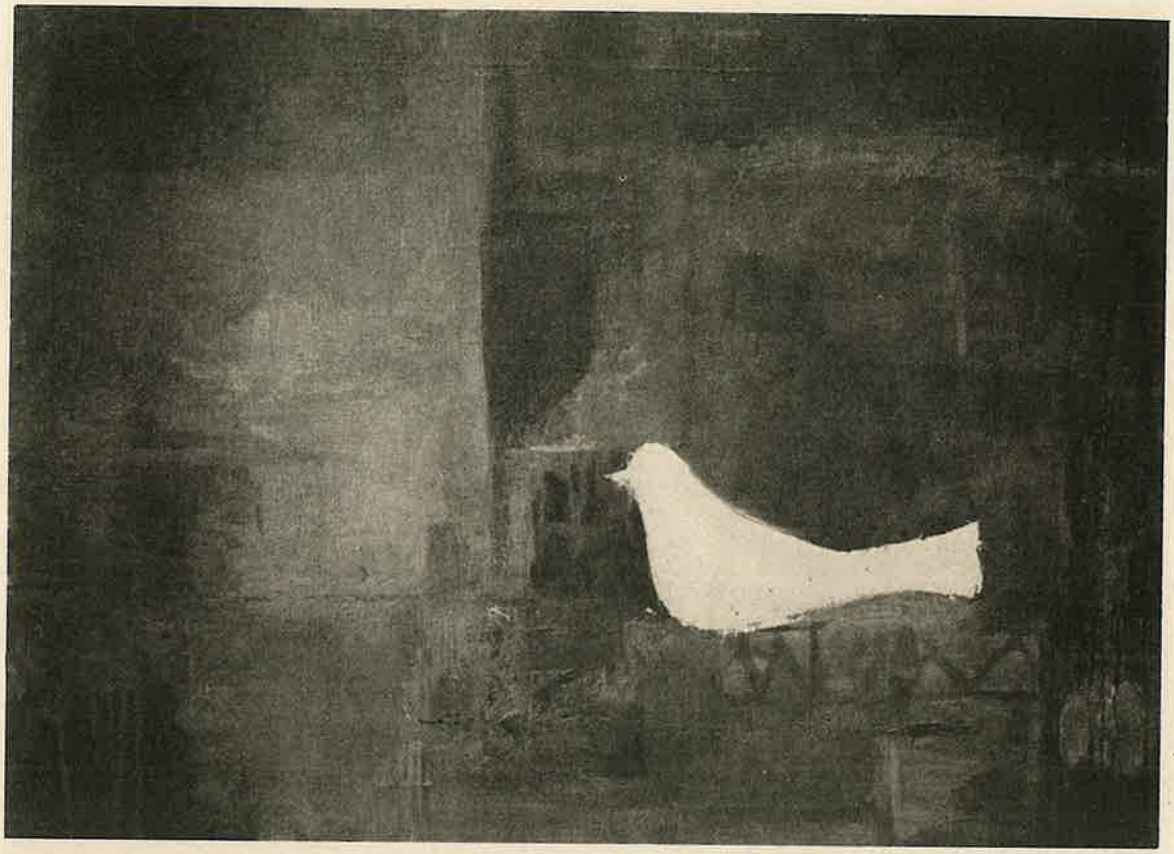
Kulkarni's style stands half way between expressionism and abstraction. The figure drawings based on India's traditional art are full of dynamic vitality and delicate but powerful lineal stances.

In his latest drawings one perceives an exciting power of line and his colour application stimulating and full of rhythm which add a lyrical quality of great charm. Using the masterly technique in dealing with numerous subjects and themes, Kulkarni's works converge on a beautiful synthesis of modern concepts and Indian tradition. His figures though stylized unmistakably take the viewer to the hoary past of India's rich cultural heritage. Of late, he is busy in drawing inspiration from Indian mythology and epics.

The high water mark of Kulkarni's work is spontaneous expression which comes to him with ease and his mastery over colour. He is one of our topmost colourists who has understood pigment in depth. He has experimented with varied colour schemes which blend harmoniously with his magic touch—a feat uncommon with most of our contemporaries. His figures and images modelled on visual experience in India and abroad seem to have their existence in the wide-world, and yet retain his stamp of individuality which is a remarkable feat. In spite of his being prolific and touching a vast variety of themes, his works are marked with a unifying and integrated composition which communicate with ease and create instantaneous impact.

A mature and sensitive artist in the art of synthesis, Kulkarni is not only bound to give a lead to younger generation of painters and sculptors in the country but his life and work can also be a source of inspiration as an artist with pure passion for creative expression.

They say that there is a limit to the physical capabilities of a homo spien but for Kulkarni sky is the limit. The artist has survived three heart attacks and is living with chronic asthamatic condition. To top it all he became semi-blind in 1979 and was not able to recognise anyone. It was in 1982 that he managed with difficulty to undergo surgery in the United States which helped him fortunately to regain his vision. These three years, he says, were a period of acute mental agony and torture as he was rendered helpless and could not pursue his vocation. He added, "I faced it with calm contemplation conjuring up visuals in my imagination as if I was really working. This exercise was satisfying".



PEACE—OIL—1973

Vimla Kashyap

M.S. Randhawa

TREES, birds, flowers and beautiful girls. These are the pet themes of Vimla Kashyap, a housewife who has taken to painting with zeal and dedication. Vimla was born in Lahore where her father owned a factory. She received her education in art in Calcutta, where she came under the influence of Bengal School painters. Her painting of Krishna fluting to Radha relates to that period. Lotus eyes and faces reeking with sentimentality!

As soon as she left Calcutta she shed the sentimentalism and muddy colours of the Bengal school. Gradually she evolved a style of her own. Trees, birds and flowers were simplified and she painted them in pure colours, which remind us of the paintings of the Kangra School. Admiring the birds and flowers are young maidens with sad eyes. They remind us of the girls from Simla hills as painted by Amrita Shergil. They also remind us of Vimla herself and her sylph-like beauty and serenity. The titles of the paintings, viz. Peace, Dawn, Autumn and Silent Night are indicative of themes which interest Vimla.

When I saw Vimla's paintings for the first time in March 1967 at an exhibition in the Panjab University, Chandigarh, I was moved. I felt as if I was in a dreamland.

GIRL WITH PARROT—1972

MY STUDIO—1982

MOTHER AND CHILD—OIL, 1973

Here was a world populated by lovely maidens, admiring the beauty of birds and flowers. They created an atmosphere of tranquility in the gallery. The colours were cool, fresh and soothing and the compositions were balanced. The birds seemed to be alive, and one felt as if they were going to fly away. W.G. Archer, the art critic, when he saw Vimla's paintings for the first time, aptly remarked that "they are hauntingly beautiful, and she commands a very personal style and vision."

Vimla is fortunate in marrying Kedar Nath Kashyap who understands and appreciates her creative work. He has been a great source of encouragement to her, as she told me. He is the son of Dr Shiv Ram Kashyap, the distinguished botanist who has done pioneering work in the study of Liverworts of the Western Himalayas. Kedar was Professor of Surgery at the Post Graduate Medical Research Institute, Chandigarh and later Commissioner of Family Planning with the Health Ministry of Government of India. He is a creative genius and has invented a number of surgical instruments.

In 1972 Dr K.N. Kashyap was appointed Medical Advisor at the Indian High Commission in London. This posting gave an opportunity to Vimla to display her paintings in Gallery Petit in London. A reviewer wrote, "Her use of colour has deep roots in Indian traditions. There is a sense of timelessness about her paintings."

Another exhibition of her paintings was organized at the Ashmolean Museum in Oxford, which was also a great success. Delicate lyricism of her paintings, and the strength and purity of her colours left a deep impression on the viewers.

Among the young artists of India, Vimla Kashyap has undoubtedly a place of honour. Her paintings are in the collection of Chandigarh Musuem, as well as in private collections in the United Kingdom, Canada, and the United States of America. They breathe an atmosphere of calmness, and serenity. And what else one could wish for in the present day world! □

V.S. Rahi —A Painter from Rajasthan

Rajendra Singh Kushwaha

IT was in 1962, we were going to Wardha to organise the Exhibition of Hindi Books. We remained together for about a week and I came to know about Shri Virendra Singh. Yes, he was the same Virendra Singh about whom Kalaguru had spoken so highly. Now he was not only Virendra Singh but Virendra Singh Rahi, more popularly known as Rahi only.

Rahi was born on 2nd March 19[illegible] Kharela village Hamirpur of Bundelkhand. His father Thakur Gopal Singh was Bais Rajput and was a Zamindar of Dist. Hamirpur. He was a close associate of Munshi Premchand, the renowned Hindi writer and Dewan Shatrughan Singh, a leader of the Freedom fighters of the area. The mother of Rahi, late Thakurani Raj Kunwar Bai, like a true Rajput lady, was with her husband shoulder to shoulder in the struggle for freedom. The family had to face the wrath of the British Empire; consequently imprisonment. Thus Rahi inherited the literary environment and the revolutionary fervour.

The fighting spirit which is still in him and the revolutionary ideas which can easily be traced in his paintings are the qualities of Rahi as a legacy of his family background.

Rahi's inclination towards art is not the result of circumstances, rather it was a natural instinct in him that got reflected in his childhood while spoiling the walls

DRAWINGS (1947 & 1954)

PAINTING—1949

of the house with charcoal. This natural instinct compelled him to get absorbed in nature and ultimately one day he ran away from his house in search of art. He went to Ajmer and there he came in contact with the traditional court painter of Alwar state, the Late Ustad Ram Sahai. Impressed by the talents of Rahi, he advised him to go to Jaipur. In Jaipur he came in contact with the artist Ram Gopal Viyaj Vargiya and Shailendra Nath De. As student Rahi was without financial support, he had to work as a labourer and storekeeper to meet his needs.

He won a number of prizes and he passed the diploma in First Division. Received the Gold Medal for the best painting in the All India Exhibition from the Maharani of Jaipur Gayatri Devi. Shri Shailendra Nath De was so much impressed by his artistic talent that he recommended him to Nandlal Bose. On reaching Shantiniketan he found that the admissions were over. But it did not deter Rahi from his determination to learn under the guidance of Nandlal Bose. He used to sleep in the verandah of Kala Bhawan and used to eat guavas and Jamus from the gardens of Shanti Niketan. Thus Rahi lived there for about one month. Then Nand Lal Bose came to know this; he not only admitted him but also paid his fees from his own pocket. Later on he was awarded a scholarship for further study in Shantiniketan.

In Shantiniketan under Bose's able guidance, Rahi mastered the different styles of paintings like Bangala, Ajanta, Italian, Fresco, Tempra, (Rajput), etc.

In Kala Bhawan Shantiniketan, Rahi became very popular. He passed his Diploma from Shantiniketan in First Division in 1952. By this time Rahi already started making a mark in the field of Art. In 1947, he received the First Prize for his painting 'Meera Bai' in the All India Exhibition in Jaipur.

In 1948 Rahi together with his Guru Ram Gopal Vijay Vargiya painted the folk life of Rajasthan on the 'Mandap' of All India Congress Session in Jaipur. Leaders like Sardar Patel and Purshotam Das Tandon appreciated it extremely.

In 1950, Rahi painted murals and gates for Hindi Sahitya Sammelan, Kotah. On this occasion, an All India Painting Exhibition was also arranged. Here too the painting of Rahi with the title 'Lakadharian' was awarded the 1st Prize. The great art critic Shri Rai Krishan Das appreciated it very much.

In 1952 Rahi was awarded the First Prize in the Art Exhibition held at Banaras University.

In 1952, the year in which Rahi passed the Diploma from Shantiniketan in 1st Division, his first one man show was organised at Shantiniketan. This was a rare honour to any student of Shantiniketan.

The year 1954 was a hectic year of Rahi. During this year he painted murals for all India Congress Session Kalyani in Bengal. This year he also painted Mural Shaheed Smarak Bhawan, Jubbalpore. His one man show was put up at Allahabad, Jaipur, Rewa, Patna and Bhagalpur. From henceforth Rahi dedicated himself to Art. Art became his life.

During the one man show of Rahi in 1964, the critic Dr. Charles Fabri observed in the Statesman dated 8th October, 1964:

"Mr. Virendra Singh Rahi is an interesting painter. His tumultuous works remind one even if vaguely of James Ensor's apocalyptic visions, the human figures wallow and expand and contract with often terrifying visions and his

HALKARSHAN—MURAL PAINTING

HARVESTING—MURAL PAINTING

SHRAVAN YATRA—1969

compositions are full of restlessness and the conflict of our age. Such is his most ambitious composition entitled "1964".

After all through these struggles and sufferings at last Rahi could make a way. Now he is being regarded as an important painter. Dr. M.S. Randhawa was much impressed by his paintings:

> "I am delighted to have seen the exhibition of V.S. Rahi's paintings. Rahi has developed an individual style of his own. He has been able to convey us the spirit of Rajasthan, its people and places in a striking manner. I also like this portrait of Mrs. Indira Gandhi. As a token of my appreciation of his work, I have purchased some of his paintings for Chandigarh Museum. True test of appreciation of paintings is willingness to purchase them.
>
> In my opinion Rahi is basically a traditional artist who is always with the time. His basis of paintings is traditional with modern straight and bold lines and the combination of colour in a new symbolic way. His subject of paintings is the Folk life. Rahi has identified himself so much with the spirit of Rajasthan that whatever he paints one can see its influence. It is the characteristic of Rahi to be traditionalist and modern at the same time. He is combination of these two extremes which I feel is the demand of the day. His classic painting is 'Dhola Maru'; the old traditional Rajasthani Folk tale with modern straight bold lines and new pattern of colour combination. Similarly his "Hamir hat", "Kesariya Balam", "Marwar Janani", "Johar Nritya", "Sawan Ayo Ri" are the best examples of his art or the Rahi's style of paintings." □

Notes & Topics

Dating and Provenance of Kangra Painting

M.S. Randhawa

Dates are mile-stones in the journey in time. They have their importance in tracing the evolution and development of a culture in the context of material and social conditions prevailing. Signed and dated paintings are few among Basohli and Kangra paintings. In the absence of dated and signed material, we have to consider other means of fixing dates and provenance. The peculiarities in the landscape, and architecture provide some clues to the origin of paintings. In paintings where a river is shown flanked by spurs of mountains, they were most likely painted at Sujanpur Tira, Alampur, and Nadaun on the Beas; places connected with Maharaja Sansar Chand. The Tira palace situated on a hill above the town of Sujanpur can also be seen in a number of paintings. Paintings in which there is a long flight of steps can be ascribed to Nadaun and Haripur Guler where there is a *ghat* on the river side leading to the town. Paintings in which a river is shown against the background of interlocking spurs of mountains are from Nadaun where Sansar Chand had a palace over-looking the river. In one of his portraits, Beas can be seen through the window, and in the background is a high mound of sand and pebbles which still exists. Buildings of the palaces of Sansar Chand at Tira are seen in the *Nala-Damayanti*, *Gita-Govinda*, and *Bhagavata Purana* paintings and the *Ragamala* series. The octagonal pavilion seen in some of the paintings, exists at Nadaun near the house of the present Raja. On account of provision of doors and windows, its appearance has slightly changed. Paintings in which a terrace enclosure is shown overlooking a small river in the distance can be ascribed to Haripur Guler. The town of Nurpur with its steep flight of steps is also recognisable in some paintings.

The paintings of rulers whose years of birth, accession to *gaddi* and death are known, are of great value. By looking at the persons depicted, it is possible to date these portraits more or less accurately making allowance for a period of five years or so, this way or that way. The style of beards and clothes also provide some clues in dating. Where the beards are trimmed in Muslim style, the paintings are in some cases earlier as compared with flowing beards which came into fashion with the rise of the Sikhs when Ranjit Singh became the master of the Punjab. Soldiers dressed in *gaddi* style against the background af snow-covered mountains, are a feature of some Chamba paintings. The style of clothes is not a very reliable guide in some cases as the gown known as '*pesvaj*' worn by women in these paintings can even now be seen on Gaddi women in Kangra valley. Where hats and uniforms of the English or the French types are seen, such paintings could not have been painted before 1810 A.D. Maharaja Sansar Chand had in his employ two renegades from the British Army, O'Brien and James who are sometimes seen in these paintings and they designed a uniform of this pattern for the soldiers of Sansar Chand. The style of the portraits in which the Rajas are shown along with their wives and children provide a clue to the dating of other paintings and tracing them to their sources of origin. The faces of women shown are not from actual observation but are only stylistic formulae of the painters, and these can be traced in other paintings as well. Willows, cypressess, and rhododendrons are commonly seen in Basohli paintings. Pines and *deodars* are seen only in some Kulu paintings. Cypresses alternating with mangoes is a common feature of Guler paintings. Plantains are more common in some of the Guler portraits relating to the period of Bhup Singh, and are also seen in Nayika paintings. Paintings from Jammu often depict shrubby *palash* dotting the hill-sides. It is surprising that in very few paintings the snow-mountains are shown, though the Dhauladhar range is the most conspicuous feature of the landscape whether seen from Sujanpur-Tira or from Haripur Guler. In fact, it is the lower hills only which are seen in these paintings.

Paper and paints used also provide a clue to the age of the paintings. Paper came into use in the hills about 1660 A.D. and from this one can conclude that no painting could have been done earlier than this period. In the eighteenth and early nineteenth century paintings, the paper used is the hand-made parchment—like brown Sialkoti paper. The colours used in the eighteenth and early nineteenth Century paintings are mineral dyes. Green and blue aniline dyes seen in some of the late paintings clearly point out that they could not have been painted before 1860 A.D.

The dating of paintings and tracing the places

where they were painted is no doubt an exciting occupation; but it should not be made into a fetish. After all it is the aesthetic enjoyment of paintings, whether they are old or new, early or late, which is more important than their chronology and we must not miss the beauty of the forest while engaged in counting trees. In no case dating should provide provocation for violent quarrels among seemingly civilized men, nor an occasion for vlugar remarks in unexpected places such as the indices of books. These are works which must be approached in the spirit of a *rasika*, an appreciative spectator, who re-discovers the beauty which the artist contributed to the painting, rather than as an art critic, an abominable term borrowed from the lexicon of the Western art world. These are the works of simple men, nevertheless great men, and in fact the best minds of Asia who worked in the peace and quiet of their neat little huts nestling in groves of plantains, mangoes and bamboos, with none to comment on the quality of their work excepting their loving wives or their royal patrons. Hence they can only be appreciated by people who are in tune with their spirit, with spirit of the hills, the valleys, the forests and the rivers. So-called art critics, presumptuous people who want to impose their personal prejudices on others and pass on their coloured views as the impressions of the large mass of their readers, have done a good deal of harm to art in the present day world, and it is fortunate that such people did not exist when these pictures were painted, and the artists could work according to their own inclination rather than pandering to the whims of people who pose to know better.

Liking an art is more its understanding. In understanding, associated memory with the complex of conditioned impulses plays a notable part. That is why we like these miniatures, for they remind us of environments in which they were painted. When a Westener approaches the works of European artists, he is on familiar ground; the landscape is of rolling hills and downs, and the people shown are those, whose faces are familiar. To some of us Indians who are accustomed to enjoy pure colours and clean colour schemes of the miniatures, some of paintings with their dark grey colours and heavy shade and light appear depressing. No doubt the masterpieces such as those of Michaelangelo, Raphael and Eloreco which possess rhythmic vitality are very great indeed. Who is not moved by the simple landscape paintings of China and Japan in which lonely saints and philosophers watching the lakes and mist in the mountains represent the spirit of man facing the elements? What is common in these great works of art is rhythmic vitality or life which is missing in works which are not inspired, hence decadent.

A Stone panel from Nagarjunakonda, showing Sudhanu's journey to the City of the Kinnaras so far unidentified and unpublished.

P. Banerjee

The Present Panel is a stone slab, used for encasing a *stupa* found in Nagarjunakonda, which can be ascribed stylistically to the Ikshvaku period (Third century A.D.). To my knowledge, it has not been commented on by any scholar as yet. The two memoirs on Nagarjunakonda brought out by the Archaeological Survey of India; one written by Longhurst and the other by T.N. Ramachandran also do not contain any reference to it.

The subject delineated in the panel briefly speaking, shows a big monkey carrying on its back three human beings. The monkey is shown as if flying from a mountainous region towards a city. Of the human figures, the first one has a dignified bearing. He is endowed with a channa-vira (Chhanna-vira is an ornament made of two chain-like objects worn crosswise with a flat disc on their junction near the centre of the chest) and holds a long bow in his left hand. From this it is evident that he belongs to a royal family. The other two figures seem to be of ordinary rank. One of them has a flask secured by a strap around his left shoulder.

The details of the Panel offer interesting parallels to certain incidents of the Kinnari-jataka as described in the Mahavastu Avadana. Before we proceed, we should note here the contents of the Kinnari-Jataka which would help us in interpreting the significance of the Panel in question. The story in short is:

There was a powerful King called Subahu who ruled over Hastinapura. His Kingdom consisted of sixty-thousand cities. He had a son, called Sudhanu, who was brave and handsome. When he came of age, his father Subahu appointed him Prince Regent. Sudhanu looked after the affairs of the sixty-thousand cities efficiently with the aid of his Ministers.

King Subahu had great friendship with the neighbouring King who was known as Suchandrima. Suchandrima was also powerful and virtuous. He ruled over the city called Simhapura. Once with the idea of acquiring merit to enable him to go to heaven he decided to perform a sacrifice involving the slaughter of all kinds of land and acquatic animals. He, therefore, asked the hunters of the realm to collect these animals. When the animals were brought, the Brahmin priests pointed out that a Kinnari was lacking. To make up this deficiency, the King asked the most expert hunter of the land to catch and bring a Kinnari. The hunter, in the course of a search for

THE KINNARI JATAKA—STONE NAGARJUNKONDA IKSHVAKU—3RD CENT. A.D.
COURTESY ARCH. MUSEUM NAGARJUNKONDA

Kinnari, came to the Himalayas. The sage received the hunter cordially and offered him fruits to eat and water to drink. The hunter was, however, surprised to hear a sweet music in the hermitage and wanted to know from the sage who were the persons singing such sweet songs. Unaware of the motive of the hunter, the sage informed him that it was Manohara (the daughter of the Kinnara King, Druma) who was singing and indulging in water-sports with her female companions near the hermitage. Having got this information, the hunter came to the place where Manohara was and using his skills he caught her and brought her to Simhapura for sacrifice.

Now, the preparations being complete, Suchandrima decided to begin his sacrifices. On this occasion, he invited his friend Subahu and many other Kings. Prince Sudhanu also came to witness the sacrifice. As soon as he saw Manohara, he fell in love with her and she also felt equally attracted towards him, the most handsome and valorous of all the Kings who came to attend the sacrifice. Having come to know that Suchandrima wanted to kill all kinds of animals in the sacrifice, hoping thereby to acquire merit to go to heaven, Sudhanu explained to him the futility of such sacrifices.

Sudhanu said to Suchandrima, "To take life is not dharma, to abstain from taking life is dharma....., ill-will is not dharma. To abstain from ill-will is dharma. In the present case the path taken by you is not of dharma. This path leads to hell".

Impressed by Sudhanu's exposition of dharma, Suchandrima let out all the animals. After the sacrifice was over Sudhanu brought Manohara to Hastinapura. He was so enamoured of the Kinnari that he forgot his royal duties. He spent almost all his time enjoying her company. The citizens complained to King Subahu about the Prince's neglect of affairs of the state. King Subahu asked Sudhanu to abandon the Kinnari. The Prince having failed to do so, the King placed him in confinement and asked Manohara to go to Hirati the city of her father, Druma.

The Prince being in prison, Manohara left the city. At the time of her departure, the citizens of Hastinapura wept in sorrow. After Manohara had left, King Subahu set Sudhanu free and encouraged him to enjoy royal pastimes and to enjoy the company of maidens in his city and forget Manohara. While leaving Hastinapura, Manohara turned ground again and again to look towards the city and Sudhanu. On the way to her father's city, Manohara met two hunters on the Himalayas to whom she expressed her sorrow. Being sure that Sudhanu would one day come

that way in search of her, she gave them her finger-ring and garland and asked them to give these things as her tokens to Sudhanu in case they ever met him. Also she asked the hunters to dissuade the Prince from proceeding further as the path leading to the Kinnara country was full of dangers.

In Hastinapura, Sudhanu had no peace of mind; he always thought of Manohara. One day, forsaking all royal pleasures, he, accompanied by only one attendant, called Vasantaka, left Hastinapura and turned his steps towards the Himalayas in search of Manohara. When he came to the pleasant mountain slopes of the Himalayas, he met the two hunters who were called Utpalaka and Malaka. They gave Sudhana Munohara's tokens and asked him in her name not to proceed beyond as the path leading to Nirati, the City of the Kinnaras, was untrodden of human beings and fraught with difficulties and dangers. Despite this, he was determined to go to the Kinnara country and crossed the Sutlej. The huntlers also followed him. Bent on reaching Manohara, they entered the Himalayas and came to the retreat of a sage called Kasyapa. Kasyapa received them cordially and offered them fruits and water. The Prince having had his meal, the sage asked him the reason for his coming. In reply, the Prince enquired of the sage if he had seen any beautiful woman pass by that side. The sage said to the Prince. "The lady of your description came to my heritage and after doing me obeisance, she left towards the slopes of the Himalayas. Receiving this information from the sage, the Prince was determined to follow Manohara. The sage warned him of the dangers that lay in proceeding beyond. Still the prince did not change his mind.

The sage was intelligent and compassionate. He knew that it would be difficult to dissuade Sudhanu from his resolve and the path leading to the Kinnara country being inaccessible the Prince would perish on the way. So he said to the Prince, "There is a monkey-chief devoted to me. He comes very often with his herds to do me obeisance and offer me fruits which are as sweet as honey. If he comes next morning, I will ask him to take you on his back to the country of the Kinnaras. So please stay the night in this hermitage".

As expected, the monkey-chief came next morning with fruits for the sage. Then the sage said to the King of the monkeys, "Do me a good turn". The moneky said to the sage, "O Sir, command me". The sage then asked the monkey-chief to take Sudhanu and his attendants to Nirati, the abode of Manohara's father, who was the King of the Kinnaras.

As commanded by the sage, the King of the monekeys took Sudhanu and his companions on the back and was on his way. After long journey they reached the Kinnara City. Sudhanu lived with Manohara in the Kinnara City for a long time. Thereafter, he came back with Manohara to Hastinapura where they were welcomed.

The purpose of our panel is to depict Sudhanu's flight to the Kinnara country on the back of the monkey-chief. In the light of the story of the Kinnari-Jataka, it is easy to identify the person, who is endowed with *Chhanna-vira* and who holds a big bow in his left hand as Sudhanu. As he was a Prince and warrior, it is natural that the artist has shown him as decorated with a *Channa-vira* and holding a bow. The other two human beings are definitely the two hunters Utpalaka and Malaka who accompanied the Prince. The flask which one of the hunters is carrying was perhaps meant to carry water needed on the journey. It is interesting to note that all the three figures including the Prince are bearded. The Prince during his long journey could have grown a beard, while it is quite usual for the hunters to have beard.

According to the *Mahavastu-Avandana* text, edited by R.G. Basak, the monkey-chief, it appears, was asked by the sage Kasyapa to carry three human beings so that in all there might be four including the monkey-king himself. But in normal course there should have been four human beings on the back of the monkey as Sudhanu had as his companions not only the two hunters he met on the way to the Himalayas but also his attendent Vasantaka with whom he had left Hastinapura. The English translation of the *Mahavastu* by Jones say that the monkey carried four human beings on his back. Our panel shows only three human figures as being carried by the monkey-chief which agrees well with the *Mahavastu* text given by Basak as mentioned above.

Even if it is a deviation, it is not a serious one. It is quite possible that the artist for exigencies of space could show only three human beings including Sudhanu, instead of four. To avoid crowding, he omitted perhaps Vasantaka who had no significant role to play in the story. In view of the above, it may be held without any fear of contradiction that the panel in question depicts the flight of Sudhanu to the city of the Kinnaras as described in the Kinnari-Jataka.

Folk art of a Garhwal Himalayan Village-Bharangaon District-Uttarkashi

Smt. Shashi Jasai

According to Lady *Penelopechetwode,* "It is important for all of us to preserve our heritage but it is doubly important for the people of western-

Himalayas to preserve their heritage, for, it is not only exquisite and incredible but something incomparable to anything else in the world."

All along Himalayan ranges there are temples and ancient monuments which possess some of the priceless treasures of the world. In rural areas of Himalayan region the folk art has been developed independently in an undisturbed atmosphere and it remains uninfluenced from the urban civilization.

Some authors (Archer, Carola, Sharma) have contributed on Garhwal art, However, no report appears to be on record in this respect from this area. The present note is an attempt to fill this gap from Garhwal-Himalayan region.

A. *Location:* Village Bharan is located at a distance of about 15 Km. from Uttarkashi. There is motor road from Uttarkashi to Badethigarh. From Badethigarh to the Village there is hilly treck, along river varuna which is traverssed by trecking for about 10 Km.

B. *Designs:* The designs on the grain storages (*Annapurna, Bhandars* or *Kuthars*) and temples have been depicted geometrically. The designs are circular, rectangular and triangular in shape.

1. *Circular designs:* In the circles, the floral designs have been engraved on the wooden penals. The influence has been engraved in the centre and the petals have been displayed around the infloroscence (Fig. 1). Some of the circles have been geomatrically devided into six equal parts and each part, in turn has been beautifully decorated by engraving the elliptical designs (Fig. 2). Some circles are fitted with squares. The four corners of the square are tipped with four circles and the arms with diverging rays (Fig. 3), or triangular designs (Fig. 4). In the border designs, the simple floral figures have been beautifully depicted in the circles (Fig. 5).
2. *Square designs:* Some square designs have been devided into eight equal parts by the rural artists. Each rib is tipped with a bunch of leaves. Inside the square, small circle with simple floral design has been engraved in the centre (Fig. 6). In some squares four leaves have been designed inside the four corners of the square. The central part of the square is fitted with beautifully decorated circles (Fig. 7). Some squares are subdevided into smaller squares and in turn they have been bisected geomatrically into two equal triangles (Fig. 8). Some squares are fitted only with four big leaves, displayed on four corners on the square geometrically with a small circle in the centre. Mid-rib & diverging veins have been scientifically depicted in the leaves (Fig. 9).
3. *Triangular designs:* Triangular designs have been specially engraved in the border designs. The triangles have been displayed geometrically with parallel lines inside them (Fig. 10).

Rhythmical designs: Rhythmical designs with curving lines have been depicted on the wooden frames of the main door of God Someshwar temple.

Tree figures: Trees, with tall trunks & pointed tops are the common figures on the penals. Leaves and floral parts have not been demarcated in the figures, which is characteristic of Garhwal art (Fig. 11, 12 & 13). The designs in general have been richly decorated with the leave and floral designs. The border designs of God Someshwar temple have been beautifully decorated with the leafy branches of the trees (Fig. 5).

Animal figures: The animal figures like those of lion (Fig. 14) cow with calf (Fig. 5) horses and elephants etc. have been engraved on the border designs of the village temple. The bird with long beaded ornament in its beak, based on a legend is a common

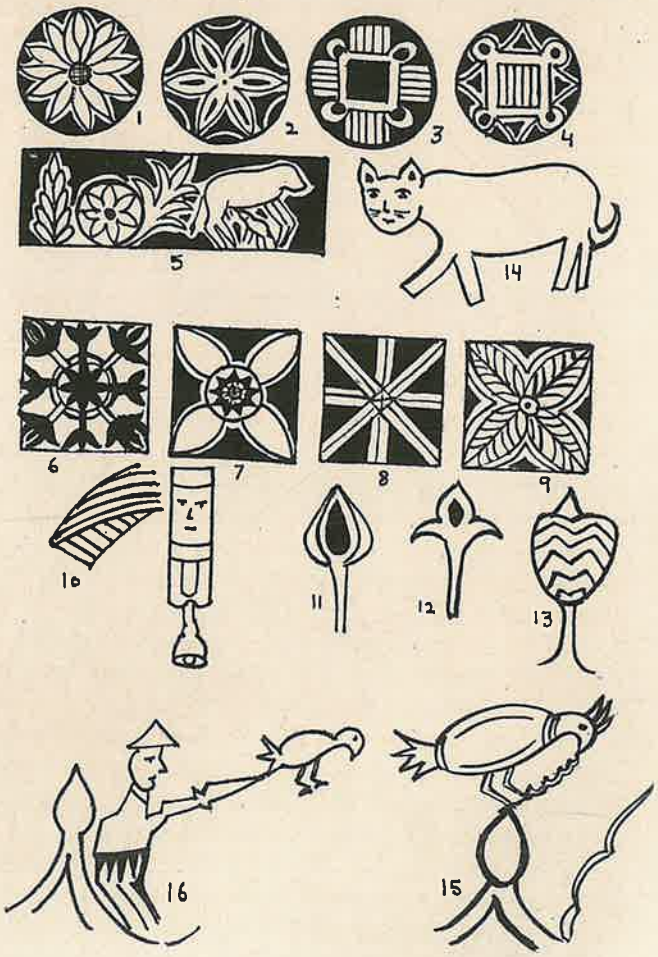


figure found on the penals (Fig. 15). The bird perched on a twig is also commonly found in the designs.

Human figures: Figure of a cowboy with cow and calf has been displayed in the border design of the village temple. Two guards with swords have been engraved on the sides of the main door of the wooden temple. The figures of hunters with bow & arrow, a hunter ponting gun towards a jungle bird have also been found designed in the panels (Fig. 16).

Figure of God Ganesh: The figure of God Ganesh, a symbol of prosperity, has been depicted on the top of the door of the village temple. The figure has four arms and the forehead is crowned with vertical lines. The two feet of God Ganesh have been designed, based on the two rats facing each other.

According to Archer, the Garhwal art got developed in 18th century. Gairola said that it developed as a branch of Kangra art in the late 18th & early 19th century. Mola Ram is considered to be the main artist of Garhwal art. The present studies reveal that the rural artists have depicted, birds, trees and floral designs, influenced by their sorrounding environment. The trees with tall trunks & pointed tops represent the conifers (Cheer trees) which form the main forest vegetation around the village. The useful animals of their daily life like cow with calf & horse have also been designed in the panels. The figures of hunters in the designs reflected the hunting way of the villagers. It all confirms that the folk art of the Himalayan village under study has been effectively influenced by its sorroundings and the way of their life. Studies show that the rural artists have crystalized the moments of their life and the experience of other local people in the environment and have sought to give them permanence.

Terracotta finds from sugh

Manmohan Kumar

Terracotta represents the common people's art, depicting their aspirations, inclinations, traditions and religious feelings and also their relaxed moments and playthings. These terracottas can be divided in accordance with their chronology. These may be hand-made or prepared from moulds. Actually, the terracottas represent the common people's belief and faiths, their gamesmen and other playful objects.

Clay has been the favourite plastic material since the earliest times. It can be shaped easily when wet and a more or less durable form can be imparted either by hardening through exposure to sun or by firing. The beginning of the plastic practices in India can be traced in the early village communities of Baluchistan and Sind. The Kulli and Zhob sites have furnished a fairly good number of terracotta figurines of animals and women. In primitive technique and with sketchy modelling the figurines Kulli and Zhob represent the earliest remains of plastic art in India. During Harappan times the materials for plastic art were terracotta, stone and bronze. The terracottas represent the plastic art of the common people, while the stone and bronze sculptures represented the art of the higher strata of the people.

Not only during prehistoric times or during the epoch of the early village cultures but also in historical times, the terracotta seems to have been a favourite medium. Nearly every ancient site in India has yielded a considerable number of terracottas of varied shapes and forms. The most important centres were Mathura, Sravasti, Rajaghata, Pataliputra, Vaisali.

This note deals with the terracottas from Sugh. Village Sugh is situated on the old bank of the Yamuna river (now the Western Yamuna Canal) and the ancient mound lies about five Kilometres to the east of Jagadhari in Ambala district. Hieun Tsang referred to the existence here of a Buddhist monastery constructed by Asoka. He visited the city and has given a detailed account of Srughna (Su-lo-K-No). The ruins at Sugh were identified by Cunningham with the ancient city of Srughna. Srughna is mentioned in panini's *Ashtadhyayi* and is also referred to by Patanjali and Varahamihira. The *Mahabharata* mentions the city along with the famous cities of Ahichhatra and Hastinapur.

The excavations conducted here by the Department of Ancient Indian History, Culture and Archaeology, Panjab University throw some more light on the history of the site. In the excavated area remains ranging from about 600 B.C. to 300 A.D. were encountered.

The site is very rich both for its numismatic wealth and for terracottas. Thousands of terracottas were collected from the site during the rainy seasons. These terracottas are kept in the Gurukul Museum of Jhhajar, Kurukshetra University Museum, Art Museum and Gallery of Chandigarh and in the Haryana Department of Archaeology and Museums at Chandigarh. Apart from these agencies a number of terracottas are in the possession of amateur antiquarians. Terracottas from the site have also been published from time to time.

The author visited the site during 1978-79 and collected a number of pieces which included human, animal and bird figurines. These are now in the archaeological museum of the Kurukshetra University.

The terracottas found from Sugh deserve special mention for their plastic conception and artistic value. They belong to the Mauryan, Sunga, Kushana,

Gupta and Medieval periods. Only a few selected specimens discovered by the present researcher are described and illustrated here.

Mauryan terracottas found from Sugh are crudely modelled and are hand-made. The main feature is that in most of the cases faces are beaked and bird-like. Mother goddesses are the favourite terracottas of this epoch and these have applied breasts and incised eyes. The lower portion of the body has been list in the first and the upper in the second. The latter shows stumpy legs and has a firdle. Red Slip is noticed on this terracotta.

Generally, the Sunga terracottas are seen with over embellishment and ornamentation. At Sugh, mostly human figurines were found belonging to this period. A few mother goddesses were also found, which show them with lozenge eyes, tassals of hair, necklaces and garlands. Other female figurines are also shown as wearing drapery and in most cases a girdle is shown around the waist. Male figures are also shown as wearing garlands, wristlets, etc.

In the two mother goddesses reproduced here, the portion below the abdomen is missing in one and the head in the other. The broad pelvis and thin waist of the latter accent the fertility symbolism. In the female torso, the girdle is artistically executed. The thick drapery in the human torso is typically Sunga. Another piece represents a male torso with a delicate figure, completely naked, holding probably a fruit in the left hand and a vase in the right hand. He wears wristlets, triple band of girdle, and is a beautiful specimen. Another Sunga piece represents a beautiful lotus over which there are probably the feet of some deity who may be the goddess Lakshmi standing on lotus, though now it is completely broken.

A beautiful moulded plaque depicts some scene probably of the Jataka Legends. A male is seen looking towards a woman who is more or less nude. The male figure has bulging belly and stout body, wears a turban, ear rings, neck ornaments and is seated. In turn, the female figure is half looking towards him. She has a very large belly, small breasts, oval face. An attendant is holding a parasol over this figure. Over them is a staff and some sort of concentric circles.

The terracottas of the Kushana period represent foreign influence. Their facial expressions as well as the headgear, clearly show this influence. Most of the terracottas found from Sugh during the explorations conducted by the researcher represent animals and birds, while human figures are fewer in number. The eyes of the figurines are shown as lozenge-shaped and sometimes only marks of the eyes are shown. Nostrils are shown by apertures. Stamped designs on the body of elephants are a common feature of this period.

A broken bust of a female figurine, probably mother goddess, hand made and crudely modelled, is an interesting find. It has two protruding marks of hands and numerous small apertures are shown around the breats. The figure has lost its head and body below the waist. Traces of red slip are noticed on the figurine. A broken head of a male figure has a small forehead, bulging eyes, long pointed nose, open mouth, full check with oval face. It has well-combed hair falling on the shoulders. Another male head with bulging eyes, broad nose, thick lips and full cheeks, is an interesting find. It wears a big turban, the lines of which are discernible over the head.

Gupta sculpture is known for its sensitive plastic conception. The terracottas of the Gupta period are generally shown with a variety of hair styles, with elegant and charming faces, lotus eyes and full taut breasts. A few terracottas belonging to this period were discovered from Sugh as a result of recent explorations. Only a few selected specimens are described.

A female figurine with fine contours, delicate body and oval face, wearing drapery and wristlets, standing within a medallion and holding the breach of a tree may represent a Salabhanjika. Another moulded plaque shows the broken lower portion of a figure showing only the movement of the legs. The dancing figure has slightly upraised right leg while the left is firmly planted on the toes.

A terracotta plaque represents the replica of a pillar of some temple, depicting a broken vase. Above this is a replica of a square abacus. The plaque bears red slip and is a beautiful specimen of the early medieval period.

Interdependence and Autonomy of the Arts in a Changing World.

S. Yashasohandra

Some persons and institutions, with a certain naivte of purpose, try to find out how the contact between the different arts could be maximised. Let the dancer meet the painter, and great art will be born, they seem to believe! The question is not so simple. Contact between the artists of the different genres can, no doubt, be beneficial. But we have to ask a more fundamental question—the questions regarding the methodology and also the teleology of the interaction between the arts. To be specific, we have to enquire which modes of the meeting and interaction are likely to enhance the creative sensibility of the

arts and which are likely to drive the forms of art merely into the manipulating hands entertainment and propaganda.

The fact of interdependence of the arts derives its meaning from the manner of their meeting. Each genre, like music, painting, poetry and sculpture, has its own pathway from the 'laukika' to the 'a-laukika', i.e., for the actuality of life to become the aesthetic reality in a work of art. Such pathways may well be called the rates of refraction on and each art a prism. An insight into the unique manner of transformation of the actual into the aesthetic, alone can give direction to the process of interaction. In fact, not only each of the arts but each work of art in a single genre has its own "rate of retraction". Two artists collaborating on a single work of multiple art, will not be able to create anything worthwhile, in spite of each one's own talents, unless they have the additional talent of sensing the unique pathway of each of the arts.

There are two processes of interdependence which we must understand. First the process through which the work of one art is joined to the work of another. A mural drawn on the theme of an epic poem or a miniature or a dance done on the basis of a pada poem. The second process through which an artist, say a poet, imbibing the sensibility of another art, say painting or music. What is the nature of this?

The fact of mere exposure of a painter to good poetry or a sculpture to fine dance performance is insignificant. Significance is not given to such a fact even by the painter's or the sculptor's ability to "enjoy" the other arts. He may be pleased in a naive way with another art. But, in order to imbibe the sensibility of another art, he has to understand the unique way in which that art creates what it does. In short, he has to be a "rasajna" and not only a "rasika".

Here another problem arises. We have emphasised the "uniqueness" of each arts. We have said that an artist has to understand the unique pathway of another art, in order to imbibe that art in his own. The problem then will be as follows: If the pathway is "unique", how can it be imbibed into an "alien" art? Some purist of the idea of genre indeed believe that an artist should limit his work to his own genre. An eminant Bengali poet, Shakti Chattopadhyay, told me (in 1976) that a poet should write poetry and never attempt to write even a short-story, in order to maintain the purity of his work. There is something to this notion—an understanding of the uniqueness of the process of creation of each form of art.

But, there is more to creativity than this, we may try to know what happen when a poet attempts not to paint, but to understand the manner in which a painting comes about. Firstly, we could say, he begins to understand the tools of the painter—the way his brush moves, the way the canvas feels under it, the way the oils spread and the colours crystalise into juxtapositions. All this, evidently, the poet cannot put to direct use in his verse. However, another thing happens, secondly or simultaneously, if the poet has a "second sensibility". He may begin to understand and then feel a new possibility of relation with things, objects, light and dimensions. He ultimately grasps a new type of non-discursiveness. He thus imbibes a new sense or artistic relationship with the things around him. If he has enough vitality in him, he may forge a new set of his own tools, of the word and the sense, of rhythm and suggestion, through which a similar relationship can be established in his own poem. He would not attempt to describe a painting he has seen or write a poem on a painter. Far from it. Such an attempt is, in fact, a sure sign of his failure. Rather, he attempts to create in his poem a relationship with things around and inside him a relationship which he has sensed in another art.

To further understand the issue involved in this type of interaction, we may well turn to the remarkable tradition of Indian arts and literature.

The interaction between epic poetry and mural painting as well as sculpture in the earlier period and between lyric and narrative poetry and miniature painting in the later period has been most remarkable. The master artists of Ajanta-Ellora, of Mahabalipuram and Kanchipuram, of Khajuraho and Konark, must evidently have been erudite and perceptive readers of Indian epic, lyric and narrative poetry. The tradition of miniature painting and of illustrated manuscripts is also equally important. Treatise like the *Chitrasutra* lay down the guidelines for painting on the poems depicting the cycles of the seasons—the *Barahmasa* or *phagu* poems.

But if we compare the murals on the epic, puranic or Buddhist literature with the miniatures of the later lyric-narrative poetry of the modern Indian literatures, an interesting feature of interaction comes to our notice. In the murals and also the sculptures, literature is used, generally, as a point of departure—the basic aesthetic experience of the paintings and sculpture arising from processes which are quite independent of the "source-art". The miniature especially of the *phagu* or *Barahmasa* poems, on the other hand, fail to show such 'independence-in-interdependence" at times. The Sanskrit verses of Jayadeva, or the Gujarati or Hindi verses of the 'riti' poets weigh heavy on the pages of the illustrated manuscripts. The excessive eroticism of some of the miniature paintings in these manuscripts is also an indication to a process of subordination.

The point which now arises for our consideration is that of teleology. The subordination of one art, say

painting, to another, say poetry, is wider than may appear. Because, in reality, it is not one art which uses the other for decorative or illustrative purpose—that of entertainment. For, what ultimately is the purpose of an illustrated manuscript of lyric poetry? It could be that of heightening the total aesthetic experience, but, on the other hand, it could well be that of merely lowering both the arts to the level of entertainment.

When we juxtapose some such illustrated manuscripts with the song sequences of our contemporary cinema, the validity of this danger becomes evident.

The danger of the arts being subjugated by the purposes of entertainment is a lesser one only to the danger of their becoming subservient to the purposes of propaganda.

This is where the details of the processes of the interaction between arts become relevant. Because it is only through the manipulation of these processes that arts could be made subservient.

On the other hand, through the pure aesthetic orientation of these processes of interaction the co-habiting arts could enhance each other.

Anchored in Himalayas of the Mind

Ram Nath Pasricha

LANSCAPE 1961 — WATER COLOUR

I had first gone to the Himalayas in 1950; and since then developed a great liking for them. Really speaking Himalayas fitted well into my scheme of things. The vastness of panorama, the depth of valleys, the movement of clouds and the sudden effects of light and shade bewildered. In their higher reaches the Himalayas inspired awe by their austere majesty and ruggedness. Reaching high altitudes meant many miles of walking with rucksack on the back; and lots of discomfiture caused by lack of Oxygen, severity of cold and intensity of winds. Yet there was a spirituality in the atmosphere which cannot be described, but which can only be experienced. The sharpness of rocks and snow formations, the dazzle of pure white snow and intensity of colours did not belong to this earth. The silences were deep and penetrating.

Nearer home, I got company of Buddha Jayanti Ridge in the year 1960. I would step into its deep jungles and ravines and spend most time sketching, painting and roaming. I would stay there a whole day and emerge out of it at sunset—physically tired but happy at heart, due to creative involvement. At sunset the jungle, would become alive with the golden beams of the Sun's rays. The Himalayan landscape of high altitudes with the wild rugged beauty on the one hand and a tender soothing affection of the Ridge on the other, had great influence upon my art during these formative years. They have played an important role in shaping my life and thought. During this very period and may be due mainly to the unearthly sights of the Himalayan heights which haunted me day and night, the natural light in my paintings was replaced by colours, and "Shapes and forms" too got released of the Naturalism. Then on, the arbitrary logic of colours and forms converted my paintings into phantasies. The sun which could be felt in my paintings through light and shade came to be personified; and soon yielded to a relatively simple and flat blotch of colour; or a sparce geometrical symbol. And everything headed for a scheme of simplification. During the next few years my works were like the child's vision of the world—unpretentious and innocent. They were paradises of earth that delighted. They were "harmony".

There are times when intense creative activity leads to a feeling of vacum. Whenever such a situation happens to me, I go in for a change. I divert my energies to writing. Himalayan travels are my favourite topics. In 1970, however I got involved in building a house for myself. I also lost my father. Creative energies seemed to be in a dismal disarray. I simply could not paint. Then I took to paper collages and found that this change opened new vistas and offered new possibilities. The choice of printed colour scrap, the judicious manner of complimentary painting and easy sense of space at once refreshed. The playfulness of the medium helped me recover my lost confidence. Armed with these re-energising experiences, I returned in 1977 to water colours once

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LANSCAPE 1961 — WATER COLOUR

I had first gone to the Himalayas in 1950; and since then developed a great liking for them. Really speaking Himalayas fitted well into my scheme of things. The vastness of panorama, the depth of valleys, the movement of clouds and the sudden effects of light and shade bewildered. In their higher reaches the Himalayas inspired awe by their austere majesty and ruggedness. Reaching high altitudes meant many miles of walking with rucksack on the back; and lots of discomfiture caused by lack of Oxygen, severity of cold and intensity of winds. Yet there was a spirituality in the atmosphere which cannot be described, but which can only be experienced. The sharpness of rocks and snow formations, the dazzle of pure white snow and intensity of colours did not belong to this earth. The silences were deep and penetrating.

Nearer home, I got company of Buddha Jayanti Ridge in the year 1960. I would step into its deep jungles and ravines and spend most time sketching, painting and roaming. I would stay there a whole day and emerge out of it at sunset—physically tired but happy at heart, due to creative involvement. At sunset the jungle, would become alive with the golden beams of the Sun's rays. The Himalayan landscape of high altitudes with the wild rugged beauty on the one hand and a tender soothing affection of the Ridge on the other, had great influence upon my art during these formative years. They have played an important role in shaping my life and thought. During this very period and may be due mainly to the unearthly sights of the Himalayan heights which haunted me day and night, the natural light in my paintings was replaced by colours, and "Shapes and forms" too got released of the Naturalism. Then on, the arbitrary logic of colours and forms converted my paintings into phantasies. The sun which could be felt in my paintings through light and shade came to be personified; and soon yielded to a relatively simple and flat blotch of colour; or a sparce geometrical symbol. And everything headed for a scheme of simplification. During the next few years my works were like the child's vision of the world—unpretentious and innocent. They were paradises of earth that delighted. They were "harmony".

There are times when intense creative activity leads to a feeling of vacum. Whenever such a situation happens to me, I go in for a change. I divert my energies to writing. Himalayan travels are my favourite topics. In 1970, however I got involved in building a house for myself. I also lost my father. Creative energies seemed to be in a dismal disarray. I simply could not paint. Then I took to paper collages and found that this change opened new vistas and offered new possibilities. The choice of printed colour scrap, the judicious manner of complimentary painting and easy sense of space at once refreshed. The playfulness of the medium helped me recover my lost confidence. Armed with these re-energising experiences, I returned in 1977 to water colours once

HARDEOL PEAK — WATER COLOUR

again. Conditioned by freely formulated design, a clear organisation and bright evocative colours, that outlined the form and fused it with the whole scheme as well, my water colour paintings had a warm aural quality. They were picturesque, complete, unpretentious and sincere; and the style which had developed further was more direct and defined (Richard Bartholomew).

About these works, late Mr. S.A. Krishnan wrote in Lalit kala Contemporary "There is an entirely fresh view of nature, a vision of nature collected in tranquility and bathed in an aura of phantasy. It is highly formal and poetic. It is here that we find a distinct personality". "These visions of Nature", continues Krishnan, "and it is always Nature which is Pasricha's abiding source of inspiration—are replete with abstract and formalised units conceived in emphatic flat areas of orchestrated colours and strong free flowing lines. The compositions are complete with little room for adventitions sly effects. The rambling painter sits back, recollects and reconstructs a life times experience, as it were, into neat, well knit visions".

In 1978 E. Elkazi, an ardent lover of landscape painting came to my studio and saw my Ladakh landscapes. He invited me to exhibit them at the "Art Heritage" gallery, run by the Alkazis. The exhibition took place in 1979. Late Shri Krishnan while reviewing my works in the Statesman wrote "Pasricha is thrilled by the snows and mountains; he is in love with the Himalayas to the point of devotion. In my works he discovered a resonant quite, an expansiveness and an atmosphere of evocative mystery.

In the words of Keshav Malik, my Ladakh landscapes symbolised something purely ascetic. In them, "a solitary consciousness rose like the sun over the empty valleys and radiated a kind of vital truth, the truth hugged close by there who had hitherto inhabited the roof of the world". He called my works "Primary Prayers" through which I had felt a rise of spirit, an elation and, that mountains of Ladakh were indeed the mountains of my mind.

The Status of Artists

Ram Dhamija

On October 27, 1980 UNESCO, its Belgrade

Conference made certain recommendations concerning the Status of Artists. Member governments were requested to adopt these recommendations to the maximum extent possible. Three years have gone by since then. The document has, unfortunately, drawn very limited attention from various governments as well as artists themselves.

There have been a few stray items published on this important document in the press with hardly any serious comment or follow up in terms of effective action. Our readers, particularly artists, may like to read a brief outline of the resolution passed at that conference (The resolution itself, in its full version, covers a lot more territory, content-wise and space-wise).

THE OUTLINE

"Considering that the artist plays an important role in the life and evolution of society and that he should be given the opportunity to contribute to society's development and, as any other citizen, to exercise his responsibilities therein while preserving his active inspiration and freedom of expression.

Further recognising that the cultural, technological, economical, social and political development of society influences the status of the artist and that it is consequently necessary to review his status, taking account of social progress in the world.

The General Conference (21st Session, Belgrade, from 23rd September to 28th October, 1980) recommends the member states implement the following provisions taking whatever legislative or other steps may be required in conformity with the constitutional practices of each state and the nature of the questions under consideration—to apply the principles and norms set forth in this Recommendation within their respective territories.

For those states which have a Federal or non-unitary constitutional system, the General Conference recommends that, with regard to the provisions of this Recommendation, the implementation of which comes under the legal jurisdiction of individual constituent states, countries, provinces, cantons or any other territorial and political sub-divisions that are not obliged by the constitutional system of the federation to take legislative measure, the Federal Government be invited to inform the competent authorities of such states, countries, provinces or cantons of the said provisions with its recommendation for their adoption. The General Conference recommends that the member states bring this recommendation to the attention of authorities, institutions and organisations in a position to contribute to improvement of the status of the artists and to foster the participation of artists in cultural life and development".

NATURE OF ACTION REQUIRED

"Grant artists public recognition in the form best suited to their respective cultural environments and establish a system, when it does not already exist or is inadequately designed—to give artists the prestige to which they are entitled.

See that the artist benefits from the rights and protection provided for in international and national legislation relating to human rights.

Consider measures for supporting artists at the beginning of their careers, in particular during the initial period when they are attempting to devote themselves completely to their art.

Promote the employment of artists in their own disciplines, particularly by developing a proportion of public expenditure to artistic works.

Promote artistic activities within the context of development and stimulate public and private demand for the fruits of artistic activity in order to increase opportunities of paid work for artists, inter-alia, by means of subsidies to art institutions, commissions to individual artists, or the organisation of artistic events at the local, regional or national levels, and by establishing art funds.

Identify remunerative posts which could be given to artists without prejudice to their creativity, vocation and freedom of expression and communication.

To take appropriate measures to have the opinion of artists and the professional and trade union organisations representing them as well as people at large, in the spirit of UNESCO recommendations on participation by the people at large in cultural life and their contribution to it".

DEFINITION OF ARTIST

For the purpose of this recommendation—'Artist' is taken to mean any person who creates or gives creative expression to—or recreates works of art, who considers his artistic creation to be essential part of his life—who contributes in this way to the development of art and culture and who is or asks to be recognised as an artist, whether, or not he is bound by any relations of employments or associations.

The word 'Status' signifies on the one hand, the regard accorded to artists, defined as above, in a society, as the basis of the importance attributed to the part they are called upon to play therein and, on the other hand, recognition of the liberties and rights including moral, economic and social rights, with particular reference to income and social security which artists should enjoy. □

Book Reviews

Taj Mahal and the Glory of Moghal Agra—Text by John Lall, Photographs by D.N. Dube (Published by Lustre Press Pvt. Ltd.-Rs. 295/-.

This book contains much more than an account of Taj Mahal, the world famous tomb of Mumtaz Mahal. It narrates the vicissitudes of Zahir-ud-Din Mohammad Babar, who was compelled to leave Farghana and conquered Afghanistan. On 21 April 1526 he defeated Sultan Ibrahim Lodi at Panipat and thus became the ruler of India. It describes the glory of Agra under the benevolent rule of the great, Akbar, who built the Agra Fort and Fatehpur Sikri. For its account of Shah Jahan's reign it relies on Abdul Hamid Lahori's Badshah Nama.

Arjumand Bano Begum was the favourite wife of Shah Jahan and was given the title of Mumtaz Mahal. She accompanied Shah Jahan on his tours. The Emperor's love for her is amply borne out by the fact that she gave birth to thirteen children. She died at Burhanpur on 28 June 1631 when she gave birth to her fourteenth child. She was temporarily buried at Burhanpur and six months later her body was disinterred and taken to Agra and placed in a temporary grave in the garden of Raja Jai Singh of Amber. Shah Jahan decided to build a mausoleum for her in this garden which is on the right bank of the Jumna.

In creation of a memorial building four elements are necessary, viz. firstly a rich patron with good taste, for whom funds are no consideration, secondly an architect with imagination, thirdly experienced masons and craftsmen and fourthly close availability of building materials. Shah Jahan had passionate love for his deceased wife and he was prepared to spend lavishly on the building. The Chief architect selected was Ustad Ahmad Lahori, who prepared the design for the Taj. Before this he had the experience of designing the Red Fort and Juma Masjid at Delhi. The Taj was completed in 1647 at a cost of 41 million rupees. As regards materials, Mehsana in Rajasthan and Jubbulpore were the source of marble. As regards stone, masons, craftsmen, there was no lack of them. Rajasthan provided most of them.

The ultimate result of the efforts by all these men was a building of unparalleled beauty. Its gracious dome and the four slender minerets at the corners have created a building with dream-like quality which continues to attract people from all over the world.

After the decline of the Mughal Empire at the close of eighteenth century, most of the Mughal buildings suffered neglect. A person who came to their rescue was Lord Curzon. One of his great works was the organization of the Archaeological Survey of India, and protection and preservation of ancient monuments of India. "I regard the stately or beautiful or historic fabrics of a bygone age as a priceless heirloom, to be tenderly and almost religiously guarded by succeeding generations", he wrote: 'and during my administration of the Government of India no one shall find me niggardly or grudging in the practical realization of this aim.'

On a tour to Agre, Curzon saw, for the first time in 1900 the famous Taj Mahal and embarked upon one of the most energetic hobbies of his viceroyalty; the restoration and recognition of India's famous monuments. It was his wife Mary who first drew him to it and excited his enthusiasm. 'No word of mine can give any idea of the Taj,' she wrote to Curzon. 'It is the most divine creation of a building in the whole world. You will never be able to satisfy your eyes by seeing it enough.' What Curzon saw, when he went over it for the second time, were signs of decay and neglect, and he issued immediate decrees for its restoration, for which he pledged the Government of India's financial backing. He was determined to restore the Taj Mahal to its original beauty, and he carried on a correspondence for six months with Lord Cromer, the then Governor-General of Egypt, to find him a 'silver hanging lamp of Sarcenic design' to put in the mausoleum. Eventually he went to Egypt and found it himself, and it hangs in the Taj today. Curzon paid for it out of his own pocket.

Free India has fully recognized its responsibility for the upkeep of its ancient monuments. The landscape has been improved and repairs and maintenance of the ancient buildings has been the constant care of the Archaeological Survey of India. Special attention has been given to the Taj whose dome was repaired with great care.

Now that the Taj, Agra Fort and Fatehpur Sikri attract a vast multitude of the tourists, the need of an authentic book artistically produced, was being felt. This has been provided by Mr. John Lall, a retired civil servant. He has been associated with Agra as Commissioner of Agra Division. During his long stay at Agra he acquired intimate knowledge of the Mughal buildings, their architecture and history. In this book he has presented a sympathetic account

of Agra and its monuments. The book is lavishly illustrated with photographs of paintings, textiles, jewellery and of buildings, including Akbar's tomb at Sikandra, the fairy tale palaces and pavilions of Fatehpur Sikri; and of course the Taj. Aerial photographs of the Taj, Agra Fort, Sikandra and Fatehpur Sikri give us a new look at these magnificent building complexes. For these artistic photographs credit is due to the talented photographer D.N. Dube.

Mr. John Lall deserves to be warmly congratulated for this excellent book. The publishers Messrs. Lustre Press Ltd. have spared no effort in producing this lavishly illustrated book, which conforms to the highest standard of book production.

M.S. RANDHAWA

Anvari's Divan A pocket book for Akbar.
Annemarie Schimmel and Stuart Cary Velch—The Metropolitan Museum of Art, New York, 1983, pp. 142.

It was under the inspiration and patronage of Emperor Akbar that the Mughal School of painting was born and nurtured. Akbar built the city of Fatehpur Sikri with its palaces, mosques, baths, library and mint in 1569. Barren ledges of rocks were transformed into palaces and gardens with stretches of shining water. Painters were collected from all over India and provided with workshops, where they painted under the tutelage of renowned Persian artists, Mir Sayyid Ali Tabrizi and Abdus Samad Shirazi. Large series of paintings on the anecdotes from the Hamza-nama, Timur-nama, the Babar-nama, the Akbar-nama, the Tutinama, Darab-nama, the Ramayana and Mahabharata were painted.

Apart from these large projects, minor projects were also taken up. One of these was a Divan of Auhaduddin Anvari copied for Akbar in A.H. 996/AD 1588. It is an illustration of Persian manuscript, now in the Fogg Art Museum of Harvard University. It comprises 354 folios and measures $5\frac{1}{2}''$ x 4 $\frac{7}{8}''$. Considering its small size, the authors of this book A. Schimmel and S.C. Welch seem to be correct in their assumption that it was meant to be a pocket book for Akbar. The Ain-i-Akbari records that the poetry of Anvari was one of the books continually read out to Akbar.

Annemarie Schimmel, a specialist in Persian literature, provides an informative note on Anvari and his poetry. According to her Auhaduddin Anvari was the most celebrated panegyrist of his time—the twelfth century. He was born to a wealthy family in Abivard in north-eastern Iran in about 1110. His patron was Sanjar, the Seljukid ruler of Balkh with whom he remained associated till 1157. He died about 1190.

Most of Anvari's qasidas are marked by exaggeration as in the case of Urdu poetry. His grief is expressed in a qasida.

I shed so many tears that Noah's ark would be drowned.

I sighed so much that the ....would catch fire. His qasidas which express the delights of the garden in spring are indeed charming and indicate his love for nature.

S.C. Welch, a renowned scholar and authority on Mughal painting, provides an informative chapter on Akbar and his court, his artists and the technique of painting. According to Welch after Salim's marriage in 1584, Akbar moved his Capital northward to Lahore and it was at Lahore that the Anvari Divan was illustrated in 1588 by Akbar's renowned artists whose names are inscribed on the folios, They were shiv Das, Basawan, Manohar, Mahesh, Khem Karan and Nanha. Fifteen plates are reproduced in colour along with enlargements of sections. No doubt one can see details in the enlargements but when one compares these with the original size reproductions one notices how these miniatures lose their charm when enlarged.

Most charming is Plate II entitled 'Anvari entertains in a summer house.' Against the background of chenar leaves are painted Anvari and a boy offering him a cup of wine, while kababs are being roasted by a cook below the tree. A charming painting of Mukesh shows a Mughal garden with gardeners working. Welch's greatly admired plate is entitled 'The poet's Journey'. He comments, here perhaps for the first time in Mughal paintings the artist has painted air, earth, vegetation, people and animals with special conviction.

Mr. Welch has done distinct service to Mughal art by publishing these paintings of Anvari's Divan and thus enabling admires of Indian painting to enjoy their jewel-like beauty in places far away from Harvard. It is indeed a delightful book with an authoritative text and charming reproductions which faithfully convey the beauty of the originals.

M.S. RANDHAWA

Puri Paintings By J.P. Das (Published by Arnold—Heinemann, New Delhi, Illustrated—Price Rs. 250)

Pata painting is a living art and craft form of Orissa, practised by a community of painters known

as Chitrakaras. Today, more accurately, it could be called a craft with a good deal of ethnographic, iconographic ritual and folk-decorative interest.

The author, a poet and playwright from Orissa, had the advantage of working for a number of years with the Handicrafts Department of Orissa State and, as such, had opportunities of working closely with the Chitrakars. This association has been very useful to the author in putting together socio-economic and anthropological information on the Chitrakaras. His inherent sensitivity and scholarship is evident in his analysis of art and craft component of the *Pata* paintings—materials used, tools and techniques evolved and possible transmission of influences back and forth with Rajasthani, Deccani and other contemporary art forms and rituals.

The book starts with a socio-anthropological note on the Chitrakara community and goes on to trace the origin of the art form in the Jagannath temple in Puri and its subsequent dispersal to other parts of Orissa.

The concluding chapters provide an analysis of this art form set against other forms of Orissan art as also Parallel painting styles in other parts of India. This analysis is the most interesting part of the book for a student of art history.

The author's analysis indicates that Orissa *pata* developed at a time when the medieval Eastern school, flourishing under the Palas, Senas and Varmas had disappeared. Orissan paper paintings were influenced by the Rajasthani school, which seems to have spread to different parts of India with a dispersal of Rajput chiefs as governors and officials under the Moghuls. The Rajasthani elements in Orissan illustrations of *Gita Govinda* are to be found in the costumes of the *Gopis,* horizontally striped skirts, short cholis and in the treatment of plants, trees and landscape. While eschewing the Western Indian style of angular draughtmanship and monotonous colours, the paper paintings of Orissa, in the author's view, retained their Orissan character.

The paintings done by the Chitrakara community owe their origin and sustenance to the Jagannatha temple in Puri. The Chitrakaras, the author explains, originated with the *seva* work of the temple, the Jagannatha cult provided the subject matter of their paintings and the pilgrims coming to Puri provided them their livelihood. Starting with the painting of substitute icons, the *anasara pati,* and churning out *Jatri pati* for the pilgrims by the hundreds, the best and the most sophisticated work the Chitrakars produced was the *thia-badhia* temple plan. The Chitrakaras, or at least the better skilled among them, born to the artistic tradition of Orissa's magnificent temple sculpture, had a wider repertoire and could do finer work on a variety of subjects. It was, however, not on a *pata* but on walls that the Chitrakaras displayed his ingenuity and superior workmanship. It is surprising, but true, the author goes on to explain, that the same Chitrakar who painted miniatures on cloth also did wall paintings with equal facility, using the same compositions, style and colour scheme, only on a bigger size. The *pata* could thus be called a reduced mural or the wall painting on enlarged *pata.*

The author's view is that the Orissan palm leaf manuscripts belong to a later period than the *pata* painting, when the Western Indian school had already been subjected to Moghul Influence. There are many similarities between the Western Indian and Orissan palm leaf illustrations —the essentially linear conception, angular draughtsmanship, lack of modelling, profile face and pointed beak-like nose, absence of perspective, representation of the human figure in full visibility, idealised physical type manifested in broad chest, narrow waist, and large long eye. However, not all these characteristics could be said to have been imbibed from Western India. Many features of the Orissan style could be traced to Orissan sculpture, from which painting seems to have taken inspiration—the poses and the composition of the pictures. Orissan sculpture abound in the profile face which is a common feature to both Western Indian and Orissan painting.

The author has analysed the differing styles of the *pata* painting and the palm-leaf illustrations and has put down many of these differences to the size and surface properties of the palm leaf and the use of a steel stylus instead of paint and brush. Also, he has noted that the palm leaf illustrations tackled a much wider range of subjects, and were more imaginative in conception and execution and provided greater variety.

Mr. Das has made a passing reference to different styles and schools of *pata* paintings in the different regions of Orissa.

There seem to be, besides Puri, two other schools of *pata* paintings—in Sonepur and Ganjam but considering the inadequacy of number of families involved and their meagre output, the author would not call them distinct schools or styles of painting.

In passing again, the author has touched on the question whether *pata* painting is folk art or sophisticated art. His conclusion: since pata painting combines both elements it is difficult to classify it as either. It is similarly difficult to call it either 'court' or 'Bazaar' painting. The same applies to whether it is an art or a craft. In the traditional Indian society, art was a profession like many others, learnt and practised, and the status of the artist was nothing more than that of a skilled craftsman.

In his concluding paras, Mr. Das has recorded,

regretfully no doubt, that the Chitrakara today remains in the lower rungs of the social order, both in economic and caste terms and is as poor and despised as he was a hundred years back. That would partly explain the flight of many Chitrakaras to other professions and also its lack of evolutionary vitality. As to what could be done today to improve matters Mr. Das is diplomatically silent, except a cryptic remark: "The story of the decline and revival of Puri paintings should be an object lesson in handling such problems by avoiding pitfalls and in taking measures to foster the welfare of the craftsmen and the growth of the crafts." A little forthrightness as to how this was to be done would have been useful and most welcome.

The binding and printing of the text on bulky loose-fibred paper seems adequate but the reproduction of illustrations is extremely poor. The black and white pictures are uniformly dull-grey in tone and colour plates are marked by too much colour distortion. The publishers could have done a more professional job on their part. Unfortunately this kind of careless handling of pictorial matter is becoming too common in much of Indian art book publishing today,

RAM DHAMIJA

THREADLINES PAKISTAN : (Text by Feliccia Yacopino; photographs by Nisar A. Mirza. The Ministry of Industries, Govt. of Pakistan. Karachi, 1977. Pp. 132)

Unusually handsome, and sumptuously produced for a *sarkari* publication, this is a presentation of what are called here the "Textile Arts of Pakistan". The illustrations are taken from a collection of Pakistan's traditional and contemporary handcrafted textiles, and the work which has gone into the making of this book was originally undertaken as part of a project financed by the United Nations Industrial Development Organisation. In four different chapters, the arts of embroidery, handwoven textiles and basketry, handprinted fabrics, and floor coverings are treated. All of this is prefaced by an historically-oriented and graphically rich chapter devoted to the evolution of these arts over a period of some five thousand years, beginning with the Harappan civilization.

What makes this book more than a government hand-out is the seriousness with which each craft in all its intimate detail of technique and function is treated. Through the use of historical information, an accumulation of pleasant if seemingly trivial detail, and a fine sense of perspective, each section is brought to life. And by the time one finishes going through the book, one has picked up a great number of facts which would ordinarily not have entered one's range of awareness. Quickly one gathers, thus, that *airak*, a method of block-printing with indigo, is a term derived from *azraq*, an Arabic word for blue; that the beautifully embroidered leather mats called *nutts* were probably the same things that Marcopolo observed and commented upon in the 13th century; that the iridescent *daryais* for which Multan was once famous, could be had in different varieties like *dhoop-chhaon* or 'sunshine and shade', or *par-i-taus*, 'peacocks feathers'. And so on it goes as each item is taken in hand. The *gai* or the embroidered wedding shirts of Sindh, the *malir chaddars* worn by men, the *rilly* patch work of colourful coverlets, the brilliant *sussi*, that finely-woven thin, striped cotton which comes from Sindh and the Punjab, the *khatha* shawls that were once made by the Hindu women of the Menghawar caste of Sindh, the *ghilim* carpets so closely related to those of the Afghans, the *farasis* of camel hair that cover the floors, or the Baluchi *konts* with their float-weave patterns, all spring alive from these pages. Each is related meticulously to a region or a tribal group, specific in time and space, and each product is illustrated through distinguished examples (that seem to have been all collected in recent years), and through evocative, heart-warming photographs of simple men and women seen at work. The reader who knew something of Pakistan is even apt to be touched by nostalgia, seeing these familiar *khes* patterns from Western Panjab, and women at their simple *izarband* weaving devices in the courtyards of village homes.

The text is concise and carefully worded, even when arguable statements are made, statements like those concerning the origin of the 'paisley' motif which is described here as *kairi* and traced back to Gandharan times, or those touching upon the history of Persian-Mughal carpet weaving in India. Much attention seems to have gone to providing precise documentation (thus, the wonderfully detailed map on the end-papers), all of which makes it pleasant and informative reading.

But truly what makes this a delightful book to browse through or absorb is its profuse and splendid illustrations. There are photographs of some stunning interiors using traditional crafts in a contemporary setting. But there are also photographs of actual objects that take one's breath away. Of uncommonly high quality in general, and containing the kind of brilliant detail which makes an object come to life,

they draw attention to the dazzling range and sophistication of the crafts that belonged once to this subcontinent and that are on the point of being lost if not enough is done to save them. Obviously some steps are being taken, but the present publication reminds one also of the kind of problems (thus, the section on *gebbas*) that taking these steps raises even here at home. For saving the crafts has often meant bringing them up to date in the hope that they will revive on their own, once the commercial juices start flowing; but therein lurks a host of dangers and one is jostled along the road of distortion and compromise which wholesale commercial production paves from the past to the present.

The aim of a publication like this is evident and legitimate: it is as much to trace the history of the various crafts covered in the book as to present them in the best possible fashion to the export market. From this perspective, there seems to be clear intent behind the insistent, almost aggressive, use of local terms for various products and techniques: the idea obviously is that a specific demand for these locally identifiable objects will arise with time. There is some justification for this hope, for it is through imaginative salesmanship of this kind that the lowly Indian *durri* has caught the imagination of the west as 'Dhurrie' and has entered the most sophisticated of homes there. But in all this, there is one rankling detail which is difficult to miss. Studiously, there is minimal reference to what is happening in contemporary India in this field. While, understandably, the emphasis must be, in a Pakistan publication, on Pakistan itself, at times some of the statements ring strange and achronistic. Take, thus, the statement that the first "Imperial Workshop of Pakistan at Lahore" was founded in the reign of Akbar. It becomes necessary to remind oneself that that Emperor lived close to four hundred years before Pakistan came into being.

The few references to 'India' as a historical entity are made only when very early times are referred to. And while this is unlikely to affect India or the work being done here, it does sound somewhat forced in the circumstances. It is perhaps in the very same line of thinking that there is deliberate ommission of many references to publications on textiles and related arts that have come out of India in recent years. This must be the only explanation for ignoring those superb catalogues and monographs that the Calico Museum of Textiles at Ahmedabad has put out in the last few years. For it is difficult to believe that a writer who has done so much of home work in terms of research on these crafts was unaware of the existence of this impressive and on-going body of work.

B.N. GOSWAMY

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